Guitar Techniques

The Ultimate Tuition Magazine

JULY 2003 ♦ £4.99

100% PRO LESSONS IN ALL STYLES ♦ ROCK ♦ FUNK ♦ ACOUSTIC ♦ JAZZ



FULL TAB + BACKING TRACKS WITH VOCALS!

IRON MAIDEN

Learn their scorching showstopper

RUN TO THE HILLS

✓ Full Song Transcriptions
✓ Step-By-Step Workshops
✓ Pro Tips & Tricks

EXCLUSIVE!

PLAY PRINCE LIKE NO-ONE ELSE p.38

TRANSCRIBED

Iron Maiden 'Run To The Hills'
Rory Gallagher 'Bought & Sold'
Tuck Andress 'Time After Time'
Jazz Standard 'Blue Bossa'
EXCLUSIVE FINGERSTYLE ARRANGEMENT! **Prince** '1999'

WORKSHOPS

- Make your playing more dynamic!
- How to play African guitar
- Rock Guitar Made Easy
- Parliament/Funkadelic style funk
- Martin Taylor on chord relationships

...and much more!

PLUS!

Learn this blues classic!

RORY GALLAGHER

Bought & Sold

AMAZING TUCK ANDRESS MASTERCLASS! p.46

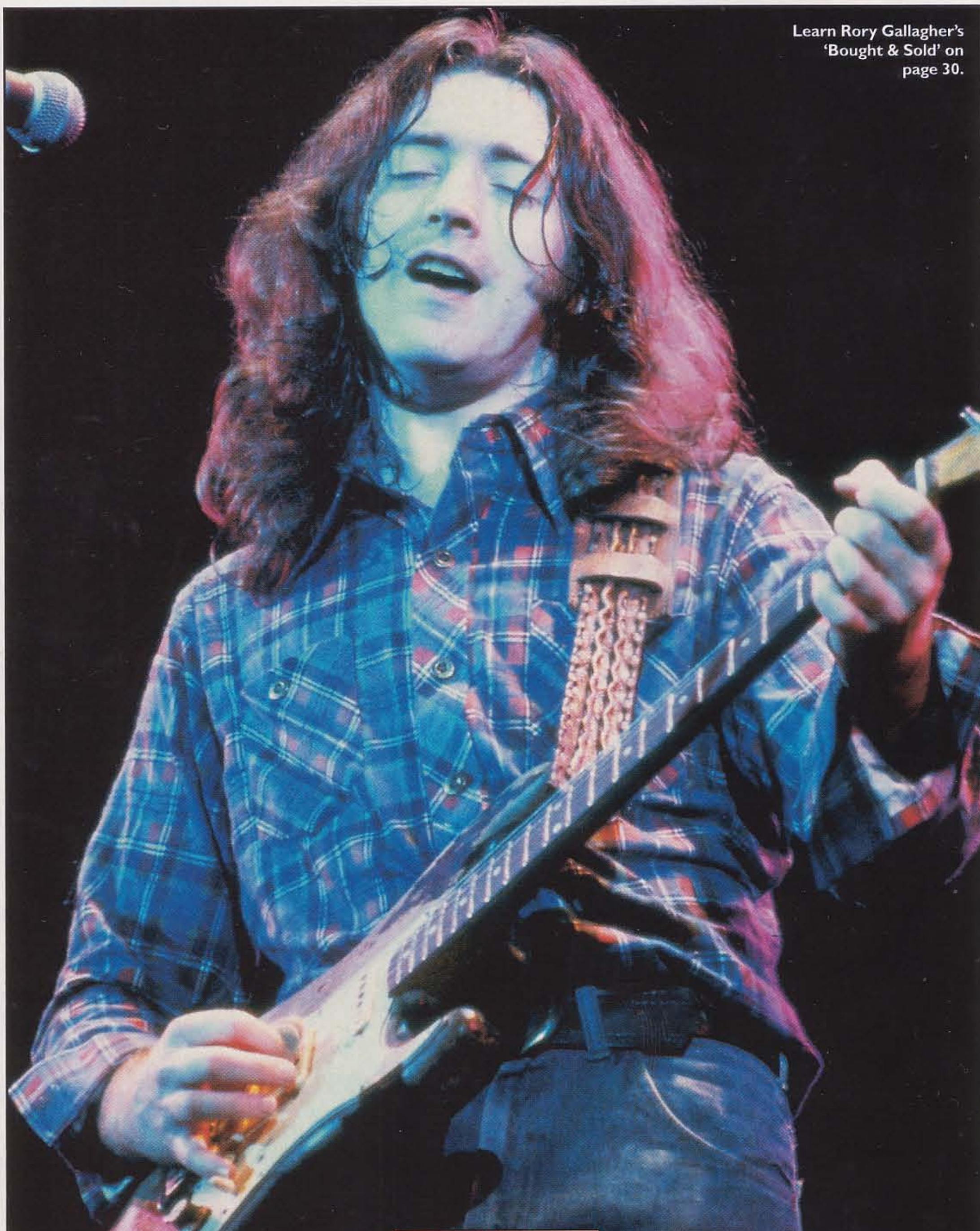
future publishing
Media with passion
JULY 2003 £4.99
07
9 771352 638067

Contents

JULY 2003



Guitar Techniques



Learn Rory Gallagher's 'Bought & Sold' on page 30.

REDFERNS

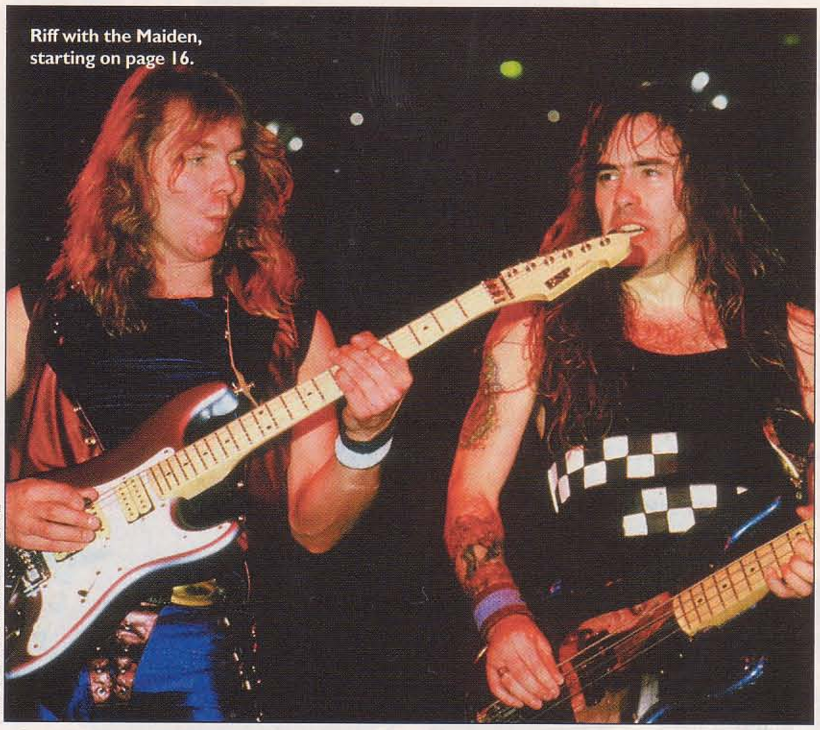
EDITOR'S LETTER

SLIGHT RETURN

OH YES, THE 'MUSICAL CHAIRS' WORLD OF PUBLISHING means that I'm back in the GT editor's chair, while Michael Leonard now sits in my Guitarist one. You see, I've been made senior editor over all of Future Publishing's four guitar titles, and to do that job as well as a huge mag like Guitarist, would have been impossible. Any of you who have been reading the magazine since its inception, way back in 1994, will recall that I launched Guitar Techniques and edited it for its first two years, before David Mead took over and I returned to Guitarist (from whence I'd originally come. Confused? How d'you think I feel!). I want to know exactly what you love and loathe about Guitar Techniques, so that between us we can make an already fantastic magazine even better. Good to be back....

Neville Marten ◆ **Editor**




Riff with the Maiden, starting on page 16.

LONDON FEATURES INTERNATIONAL

TRANSCRIPTIONS

WORKSHOPS



INTRO

NEWS ■ TIPS ■ NEW ALBUMS ■ GIG GUIDE ■ EVENTS ■ COURSES ■ COMPETITIONS…

WIN THIS OLP MM4 +GUITAR PORT!

THANKS TO STRINGS & THINGS LTD, one GT reader can win this brilliant OLP MM4/GuitarPort pack. Line 6's GuitarPort is designed for use with a Windows-based PC, and is *the* hot guitar product for instruction, rehearsal or inspiration. On board you'll find 10 classic amps models, a selection of speaker cab sims, adding up to 4 simultaneous FX, plus a chromatic guitar tuner. Brilliantly, you can also jam along with MP3/WAV files, build drum/rhythm loops, slow down any riff to 1/2 speed, plus access and learn songs from Line 6's online library of free guitar tabs.

And as you'll want something new to plug into it, we have OLP's MM4 double-cut electric, an officially licensed model based on Ernie Ball's Music Man Silhouette. Like the Silhouette, the OLP MM4 version features striking styling, a North American maple single-piece neck with rosewood fingerboard, one humbucking and two single-coil pickups, a 5-way pickup selector switch and chrome hardware. Cables, picks, headphones and a strap are all part of the free deal!

To enter the GT prize draw, simply tell us which of the following is a Music Man endorsee:

A Steve Lukather, B Steve Buscemi, C Steve Davis

Put your answer on a postcard, together with your name and contact details, and send to: Pass The Port, Guitar Techniques, Future Publishing ltd, 30 Monmouth St, Bath BA1 2BW. Closing date for entries is 31 July 2003.



Strings & Things latest baby up for grabs.

GIG GUIDE

GT's recommended gigs over the coming months



■ **QUEENS OF THE STONE AGE**
WOLVERHAMPTON Civic Hall (June 17), GLASGOW, Barrowlands (18 & 19), MANCHESTER Apollo Theatre (20), LONDON Brixton Academy (22 & 23)

■ **BONNIE RAITT**
GLASGOW Clyde Auditorium (June 18), MANCHESTER Apollo Theatre (19), LONDON, Hammersmith Apollo (20), NOTTINGHAM, Royal Centre (24), IPSWICH Regent Theatre (25), BRIGHTON Dome (26)

■ **KELLY JOE PHELPS**
LIVERPOOL Neptune Theatre (June 22), GLASGOW King Tuts Wah Wah Hut (July 3)

■ **TONY JOE WHITE**
GLASGOW King Tuts Wah Wah Hut (July 9), LONDON Borderline (14 & 15)

■ **SEPULTURA**
LONDON Astoria (July 13), MANCHESTER University (14), GLASGOW Academy (15)

■ **CHUCK PROPHET**
LONDON Borderline (June 18), MANCHESTER University (19), YORK Fibbers (20), GLASGOW King Tuts Wah Wah Hut (21), NOTTINGHAM Rescue Rooms (22), LEEDS New Roscoe (23), LEICESTER Musician (24), NEWCASTLE UPON TYNE Live Theatre (25), LONDON Borderline (29), SHEFFIELD Casbah (30)

1 MINUTE LICK
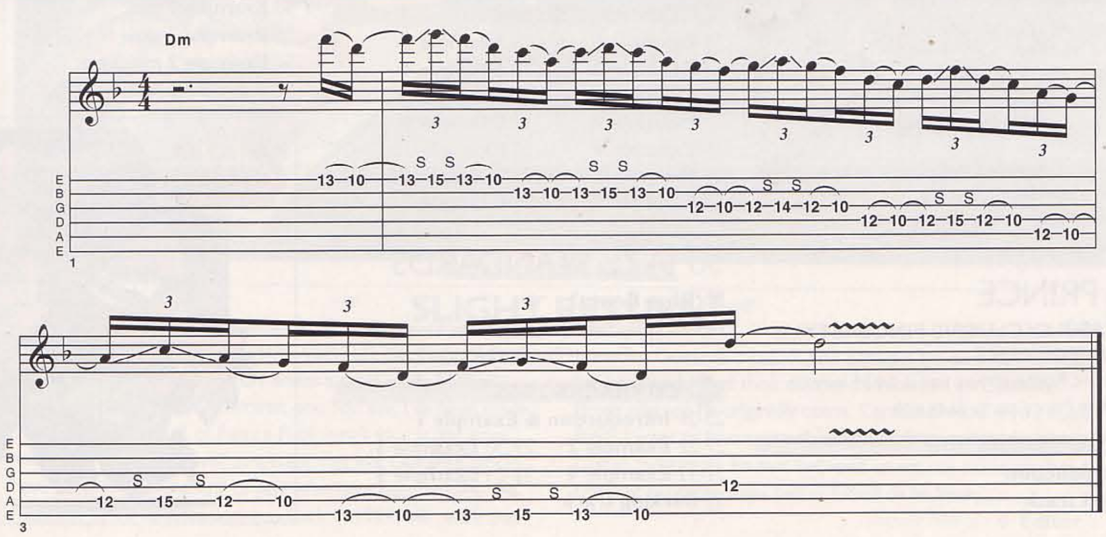
Be a guitar genius in under 60 seconds!

PENTATONIC POSITION SHIFTER!

This phrase uses pull-offs, hammer-ons and slides to connect the first 2 positions of the D minor pentatonic scale. Aim to play it as smoothly as possible – it works great in solos or song endings. ***Phil Hilborne***



ON THE CD
TRACKS 2 & 3



THE TONE ZONE

The gear secrets behind the greatest sounds in guitardom...

ZAKK WYLDE



RETNA

THIS SOUTHERN FRIED GUITAR slinger first came to prominence with Ozzy Ozbourne, in the days when Oz was more of a serious rock vocalist than TV docu-soap star. After several albums with the 'madman' on which he acquitted himself supremely – especially since he was following in the footsteps of the almost God-like Randy Rhoads – Zakk left to pursue his own career.

Either on his own or with Pride And Glory and Black Label Society, Zakk's playing's never short of incendiary: he's one of the few, true rock guitarists to meld elements of flash, taste and tone in equal measure in his solos.

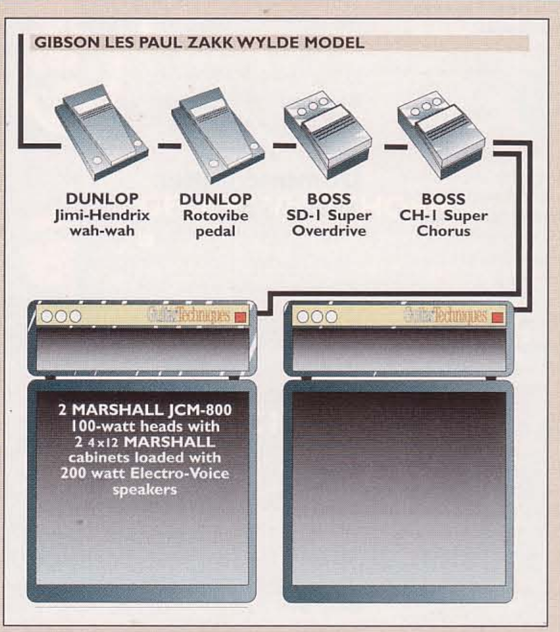
There's more substance to the Wylde tone and less distortion than you might imagine. This comes from his use of a trademark **Gibson Les Paul** and twin **Marshall JCM-800** 100-watt half-stacks, which he drives hard, making their power amp sections work and creating a more 'classic rock' tone than an overly-saturated modern one.

His use of effects is minimal, again allowing for a less burdoned signal to breathe true life into his sound – no 'bee in a jamjar' here! As well as a **Jim Dunlop 'Jimi Hendrix' wah-wah** pedal, Zakk also employs another Hendrix-inspired piece of kit from **Dunlop**: the Leslie-imitating **Rotovibe**.

Wylde's other two stage pedals are by **BOSS**: the ubiquitous **SD-1 Super Overdrive** and the swirl-tastic **CH-1 Super Chorus**. Zakk uses his pedals to create occasional effects, rather than as some form of sonic compensation, so if you want to master the art of creating giant sounds from a basic rig, then take a walk on the Wylde side.

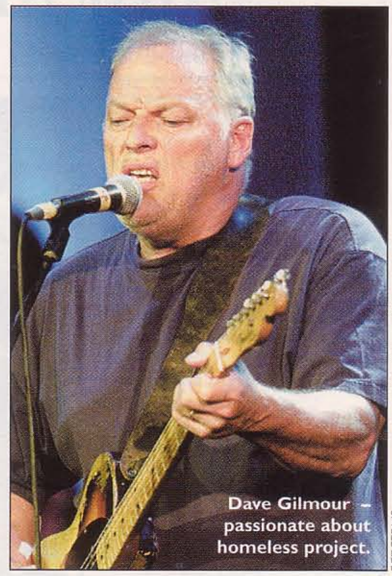
Simon Bradley

ZAKK'S GEAR



GILMOUR'S HOMELESS GIFT

Pink Floyd guitarist funds project with house sale proceeds



Dave Gilmour – passionate about homeless project.

REDFERNS

PINK FLOYD'S GUITARIST DAVID GILMOUR has donated the £3.6m proceeds from the sale of his house in Little Venice, London, to support a project aimed at providing accommodation for key workers and the homeless. The 'urban village', set up by the charity Crisis, will house essential but low-paid workers such as nurses, hospital porters and teachers, who find London housing out of their reach. It will also provide 'flatlets' for those who find themselves living on the capital's streets. Job training and advice on drug or alcohol abuse will be given, and outside businesses such as caterers and leisure companies, will offer on-site facilities both to residents and to outside visitors.

After hearing about a similar venture in New York, Gilmour was moved to make the donation. "Homeless people end up living on the fringes of our society," he said, "and it's time we found a way to bring them back into its heart. I've seen what has been achieved in New York and am passionately behind this project, which is about providing not just a roof but a new way of life." David has been made Vice-President of Crisis's homelessness charity (www.crisis.org.uk).

MAKE MUSIC ON YOUR PC

Computer Music releases special beginner's issue...

computer music SPECIAL

THE TEAM BEHIND COMPUTER MUSIC, one of Guitar Techniques' sister magazines, has put together a special beginner's edition for anyone who wants to start making music using their computer. It contains simple-to-understand explanations of the technology involved, fantastic advice on buying a laptop or desktop computer, and comes with a CD stuffed with full and demo software. To accompany this, there are step-by-step tutorials in the magazine that show you how to make music right away. There's also a massive buyer's guide which gives you the lowdown on more than 50 hardware and software products.

The Computer Music Beginner's Special goes on sale on June 19 and costs only £6.

CORRECTION

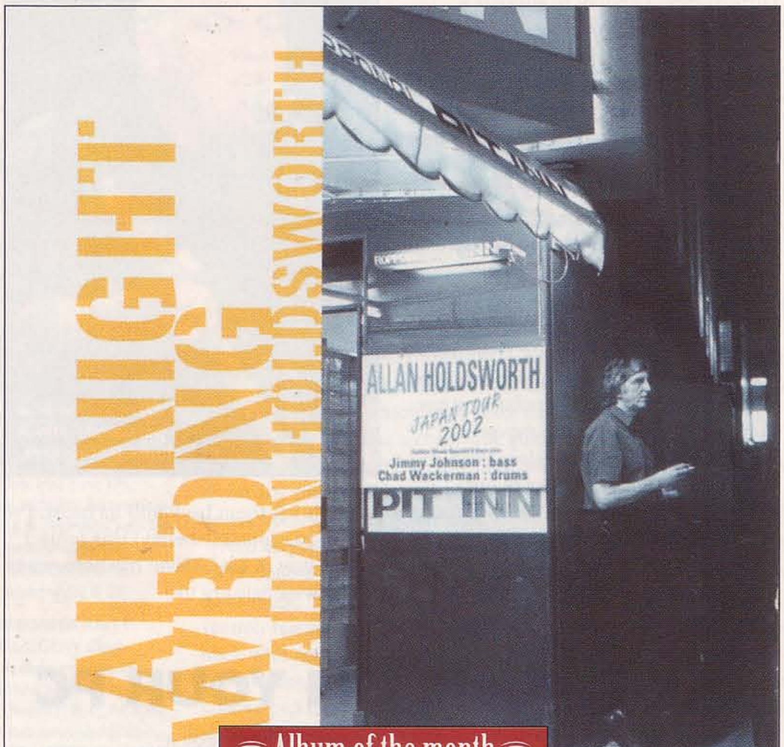
Due to a printing error, GT failed to correctly credit Free's 'The Stealer' in the June 2003 edition. The credit should have read: 'The Stealer' Words & Music by Paul Rodgers, Andy Fraser & Paul Kossoff © Copyright 1970 Blue Mountain Music Limited, 8 Kensington Park Road, London W11 3 BU. Used by permission of Music Sales Ltd. All Rights Reserved. International Copyright Secured. Apologies to Blue Mountain Music and Music Sales Ltd.



NEW ALBUMS

Recent guitar releases to get you inspired...

Overall Ratings
A must buy! ★★★★★
Excellent ★★★★
Good ★★★
Average ★★
Poor ★



Album of the month

ALLAN HOLDSWORTH

'All Night Wrong'

(Sony Japan)

Although for the first few seconds you might think you're hearing three solo albums – a Chad Wackerman drum one, a Jimmy Johnson bass one and a Holdsworth guitar one – being played simultaneously, give the man a fair hearing and you will be rewarded. True, it's not easy listening, but you have to marvel at a musicality which, sadly, is so much farther advanced than most of his listeners. In this, his first official live album, Holdsworth always sets up the song with a verse of his amazing chords, before going on to play the melody and then fly off into the musical stratosphere. It's hard to believe someone can be this dextrous on a guitar neck, but that's not all Allan's about. There's real beauty here too.

Best bit? Realising after a play or two that you can actually like it!. ★★★★

REVIEWS BY ROB TRIBE

Sevendust

'Animosity'

(TVT/Island Records)

'Animosity' starts off as rather typical sounding nu metal posturing with the odd flash of melody here and there, but by track five – the excellent 'Xmas Day' – a more harmonious approach creeps in. From then on, 'Animosity' continues to develop, ending up as a well-rounded and eminently listenable modern rock album. The more developed tracks showcase the melodic talents of guitarists John Connolly and Clint Lowery; a pair who can summon up angular sounds and driving riffs aplenty, but during the quieter moments reveal themselves to be more tuneful than you might think.

Best bit? Some lovely acoustic on 'Angel's Son', the forthcoming single. ★★★★

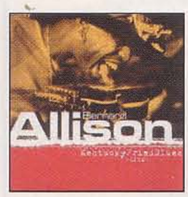
3 Doors Down

'Away From The Sun'

(Republic)

We guarantee you'll be hearing tracks off this album everywhere over the next few months. The Mississippi five-piece has created the perfect rock album – loud enough for teens to try and annoy their folks with, but not sweary enough for their folks to care. There are several great tunes here, filled out beyond traditional rock dirges with several layers of guitar from Matt Roberts and Chris Henderson. 'Ticket To Heaven' stands out with its mix of phased, chorused, swirled and overdriven beyond hell flavours. It's the sort of rock that wins Grammys, but is no worse because of it.

Best bit? The amazing feedback on 'Kryptonite'. ★★★★



Bernard Allison

'Kentucky Fried Blues'

(RUF Records)

The son of legendary blues guitarist Luther Allison sure rocks like his father did. This live show is packed so full of fun and energy that we challenge you not to grab your guitar and try and keep up. ★★★★

Sharon Isbin

'Baroque Favourites For Guitar'

(Warner Classics)

If you do have a yearning for something classical this month, then avoid Miller's 'Shapes' and pick up this collection, exquisitely played by the Julliard School's Sharon Isbin. It also includes World premieres of several Bach pieces. ★★★★★

Tim Easton

'Break Your Mother's Heart'

(New West)

Easton lists The Beatles and Kiss as influences, but is just as likely to be found fingerpicking during this collection of Californicated country rock. Worth investigating for Ryan Adams fans, Easton's playing is the perfect easy-listening backdrop to his dreamy vocals. ★★★★

Lonnie Youngblood featuring Jimi Hendrix

'Two Great Experiences'

(Empire Musicwerks)

If you haven't heard of sax player Youngblood, you'll have heard of his guitarist Jimi Hendrix, or Jimmy James as he was known when they cut this New York session in 1965. Although only 10 songs in total, the various takes showcase Hendrix's unique blues style. Youngblood lets Jimi hog much of the limelight, with all the trademark licks that would lead him down the path of glory. And for anyone who's forgotten Hendrix's excellent rhythm chops, check him out when Lonnie does begin to blow.

Best bit? The intro to 'Groove Maker (Take Two)' or 'She's A Fox'. Instant Hendrix! ★★★★

Eugene 'Hideaway' Bridges

'Jump The Joint'

(Armadillo)

Bridges was given his big break by former BB King bassist Big Joe Turner. A big man himself, Eugene has got the blues sound and licks down pat and a voice to match. Whether you can really sing the blues about having good times at the Silver Slipper is up for debate, but the lovely sing-a-long solo isn't. If you can only buy one blues CD this month, then get Allison's, but start saving for this.

Best bit? The old-time big band sound of 'Jump The Joint' – it'll take you back. ★★★

Steve Hackett

'To Watch The Storms'

(Camino)

From the geographical jaunt around England that is 'Strutton Ground' to spoken '80s flashback 'The Devil Is An Englishman', this is the work of a musical madman. But is that a bad thing? In GT terms, this is a must-have album. Hackett's six-string creativity, playing styles and choice of notes knows no bounds, but in between those moments you'll be laughing out loud thanks to lyrics like: "A nest of tiny scorpions, breeding in my cranium."

Best bit? The total guitar weirdness of 'Brand New'. ★★★★

Dominic Miller

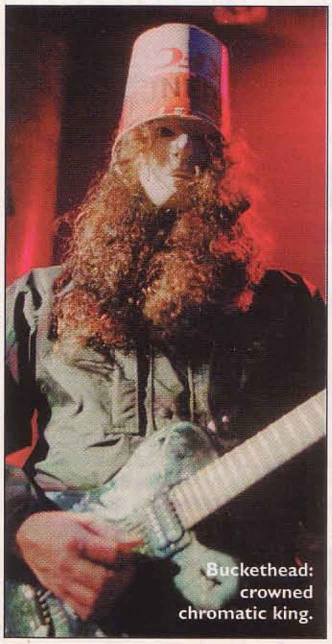
'Shapes' (BBC Music)

Miller's playing on Sting's 'Shape Of My Heart', currently doing the round in numerous awful guises and indeed appearing here on this album, should tip you off that the Argentinean guitarist has a classical streak. In Shapes he explores it to the full with tracks such as 'Air On A G String' and 'Moonlight Sonata'. As nice as Miller's playing is, 'Shapes' is awash with strings and out-of-place electronics swooping and sweeping at inappropriate moments, and getting totally in the way of the guitar playing. Great stuff if you have a lift and need something to play in it.

Best Bit? Bach's 'Presto' is just naked guitar and sounds all the better for it. ★★

LETTERS

Let us know what you want from your magazine by writing to:
Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW
or email us at guitar.tech@futurenet.co.uk.



Buckethead: crowned chromatic king.

RETNA

BUCKETHEAD BLUES

I liked your Guitar Gym lesson on tapping (GT May 2003) but I was shocked that Buckethead's name wasn't mentioned. Of all the people that are tapping in rock music, I think he's the most inventive. All of his playing is out of this world, and in some of his songs he does some six- or eight-finger chromatic tapping that is mind blowing.

Luke Sullivan
Via email

Fair call, Luke. For anyone who knows Buckethead only from his recent involvement in Guns N' Roses, why not go to www.bucketheadland.com for more info, fascinating images and a tour of Bucketheadland. You can also chat with other fans via 'Bucketboard'. Wow.

IT'S GYM, BUT NOT AS WE KNOW IT

I have purchased GT for six months now and love it. The best section is Guitar Gym; it had killer tips and really helpful advice that boosted my playing so far ahead. But today I just received the March issue and was disappointed as the Guitar Gym section felt again repetitive and similar to past issues. I thought other advanced techniques like tapping and whammy bar tricks would have been suitable and exciting to try and learn – the last couple of months seem like GT is running out of ideas.

In my opinion one of the best guitarists in the world that no one seems to know is Vinnie Moore. His 1985 album 'Minds Eye' displays qualities I have not seen before ever. His song 'Hero Without Honour' sums up his advanced techniques in tapping and economy picking that would make an excellent transcription for Guthrie and challenge readers. He really is a hero without honour and deserves a wrap, and this would also give a fresh vibe to GT.

Matt Felsman
Sydney, Australia

Guitar Gym rotation of subjects is set by Shaun Baxter, who GT trusts when it comes to teaching. And a Guitar Gym tapping lesson does appear in May '03's edition, which should reach Australia soon... before you read this, in fact! Vinnie Moore was pretty well known in the '80s. He's back in the UK soon – anyone fancy another masterclass?

ASK GT

GT is on hand to answer your technical and playing posers...

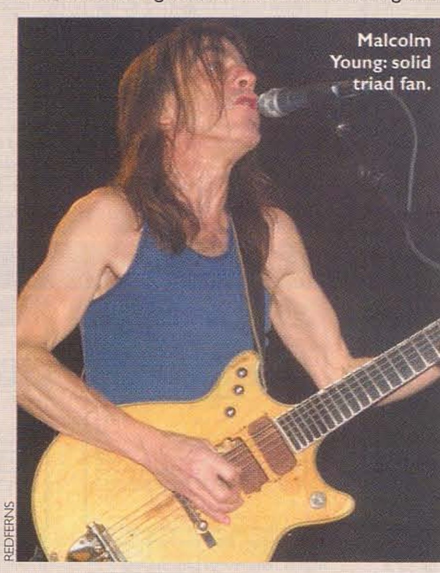
GYM PICKINGS

Shaun Baxter's Guitar Gym articles are interesting and helpful, but his mention of triads and arpeggios in April's issue left me confused. I understood, for example, a tonic triad to be the 1st, 3rd and 5th notes from any given scale. Isn't an arpeggio the same thing? Shaun has also said that his exercises are not meant to be musical, but merely sequences of notes to aid the learning of the technique. Could he include some examples in a musical context?

Andrew Powell
Neath

GT replies: You're right about triads, Andrew – they are chords of three tones arranged in thirds: eg, a C major triad is C E G (root 3rd 5th). But the term 'arpeggio' is different, as it does not refer to how a chord is constructed. An arpeggio merely describes the playing of the individual notes in any chord one after the other, rather than simultaneously. To illustrate, Led Zeppelin's 'Stairway To Heaven' begins with an arpeggio chord progression (though the Am, E/G#, C/G chords are not triads). By contrast, AC/DC's Malcolm Young uses many 3-note triad chords in his rhythm parts. He rarely plays them as arpeggios though. Make sense?

Regarding Shaun's 'non-musical' approach to Guitar Gym, his teaching philosophy is that it helps you focus on the actual *technique* rather than the licks and riffs. You wouldn't play a solo using Shaun's non-licks, true... But in the same way a footballer would rarely play 'keepy uppy' in the middle of a game, he *will* do it in training as it helps develop close control. So Guitar Gym is the twangy equivalent of 'keepy uppy'. Or something...



Malcolm Young: solid triad fan.

REDFERNS

FINGER FUDGE

With reference to Dave Kilminster's excellent lessons, would it be possible to get an explanation of the various modes used and the correct or suggested left-hand fingerings in Feb 2003's '10 Cool Jazz Fusion Licks'. This info could mean the difference between hard and impossible. On the topic of fingering I am confused as to why in tunes such as Deep Purple's 'Demon's Eye', the B♭ in the main riff is notated as been played on the 1st fret of the A string, when it appears to be far more practical to play the B♭ on the 6th fret of the E string. Likewise, in the sublime 'Ain't Got Nothin' But The Blues' (August '98), the C at the top of the insane super locrian is notated to be played on the 13th fret of the B string, when it appears to be more practical to play the C on the 17th fret of the G string. I know I am covering really old ground here, but this particular run has almost put me in the nut house. A slowed-down version of these particularly difficult runs with an explanation of the correct fingering would go a long way to preserving what's left of my very fragile state of mind. Awesome mag!

Stewart Brown
Sydney, Australia

Dave Kilminster replies: I'm really sorry if my lessons are driving you nuts! I'm not sure if I can help much, either. Re the 'modes' used in the fusion lesson recently, the emphasis was actually

on playing 'outside' the harmony – in other words going *beyond* playing modes. Generally if you're playing modes, even superimposing them over a static vamp, you're not really playing 'outside' the harmony. And as far as fingering is concerned... how many different ways are there to play an open A chord? Some people will play it using the first, second and third fingers on the 4th, 3rd and 2nd strings. Someone else might use their second, third and fourth fingers... somebody else may just barre it with their first finger. I actually use my second, first and third fingers (in that order!) to play the chord. But I'm not going to tell you that it's the correct way of playing it, only that it feels natural for me.



Eric Johnson – advocate of harmonic consistency.

Thirdly, when I (or Guthrie, or Jamie etc) transcribe a piece we can generally hear from the tone and timbre, which string a particular lick is played on. Therefore, sometimes a particular phrase, which seems to have an illogical fingering, is played that way either due to a need for harmonic consistency (see Eric Johnson) or a particular idiosyncratic fingering approach (Allan Holdsworth)... We do our best to replicate that in the transcription, but obviously it's up to the individual as to whether they wish to follow that route, or to find a way more comfortable to suit their own playing style...



George Harrison – in uke heaven.

BY GEORGE!

Thanks for the two versions of 'While My Guitar Gently Weeps'. I still think that George's version is the best but I loved the arpeggio intro in Jeff Healey's. In The Beatles' 'Anthology' DVDs, George, Paul and Ringo are sitting in a park playing ukuleles – Paul's was a normal 4-string whereas George was playing a 6-string 18-fret one. He plays the same thing in 'Between The Devil And The Deep Blue Sea' on 'Brainwashed'. Got any information on this 6-string ukulele? Also, in George's ballad 'Dark Sweet Lady' I'm not satisfied with the second chord that I play. It seems to open with a D major and then the second chord is nothing but a question mark! I came close with Dmaj7 and F#m7, but none of them seemed to fit that place 100 per cent accurately to my ear. I'm sure you guys know the song...

Oguz Aykun Turkmen
Ankara, Turkey

Just when we thought every single fact about The Beatles had been uncovered, this comes in! We don't actually know what models of ukulele George used, other than – as you say – some 6-string tenor models (most likely tuned, low to high, GCCEAA). The still here is from a promo film for 'Between The Devil And The Deep Blue Sea'. Are there any Fab scholars out there who can help with George's favoured brand of ukes and the mystery chord?

★ STAR LETTER ★

Each month we pick a letter from the bag and we'll send the chosen one some tuition gifts from the GT cupboard

FRIGHT NIGHT?

I've been gigging with my current band for three years now and enjoying the experience a great deal except for one really annoying problem – a combination of nerves and the gig environment gets my hands very clammy, thus stopping them from gliding around the fretboard. Are there any tips you can give me to combat this problem as drying my hands on a towel does not really help to any great degree?

Chris Baldock, Via email

That's a big question, Chris. Anxiety is probably the underlying cause of your sweaty palms and it's a problem nearly all players suffer from at some time. Still, we're not doctors or psychologists, so (to start) we'd recommend you read a book dedicated to conquering anxiety – remedies range from Alexander Technique exercises to beta-blockers to eating bananas. Some people simply recommend using an anti-perspirant gel as a lotion, though that might not do much for your playing 'feel'. If it all fails you may want to see your GP or a dermatologist – you could be suffering from hyperhidrosis.



REDFERNS

BAD VALUE GT?

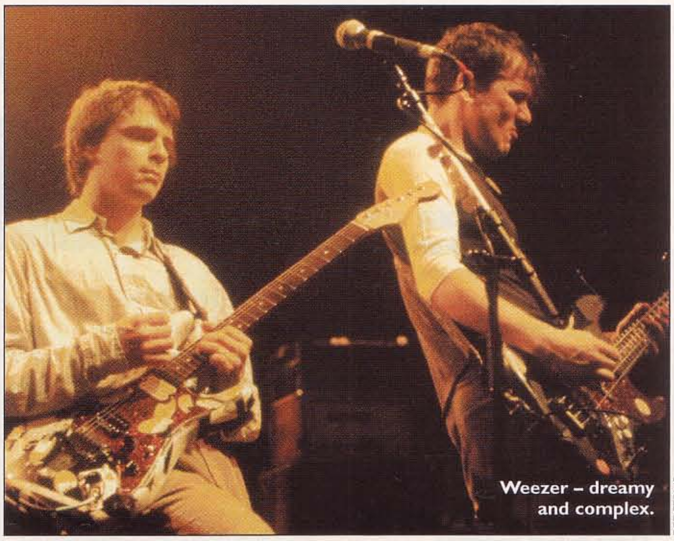
I have to agree with Isaac (GT letters, p13, May 2003) with respect to the GT price and what we are being served in repetitions (sic). Having similarly bought every copy since issue 1, I am seriously having to consider continuation – sure you're adding a few tid bits here and there that are good but does it justify £5, I ask? The answer is increasingly "No". I'd really like to see some techniques other than just the tabs and styles. There has to be room for some regular guitar recording section, perhaps with Muzys or better still Cubase VST. How to tweak and set up effects – and please don't just come back with "use yer ears", it's just so dismissive. There are techniques, note durations and repetition settings etc. that can be used as well as frequency charts for notes and positions on the neck for equalisation settings. MIDI tracks for the backing tracks would be good too, that would allow us to play with the speed adjusted to suit our need and easily set up loops for practice – for some of us it can be a long process. On some pieces your tab of the glossy backing track is just totally off-putting as we have no control over it, and they become a widdletastic-aren't-we-great demo from you lot. Thanks, but not what I'm paying the price for.

Phil
Via email

Shame you feel this way, Phil. We'd like to answer a few points. What is "good" or "bad" in GT is always going to be a matter of personal opinion – we try and strike a balance of styles. Yes, we do occasionally repeat ➡

Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW

transcriptions when songs are re-requested but at the same time we try and make sure it's material we haven't looked at for five years or so. But to say all the new lessons in each issue are merely "a few tid bits here and there" is rather dismissive. As for a price of $5, consider this: pro-level guitar teachers charge $25-$30 *an hour*. You may not even get any written material to take away with you for that. GT gives you 10 or 11 lessons per issue. And they are backed by written notes to which you can refer time and time again, and professionally-recorded CD backing tracks too. If you don't find GT teaches you anything any more that's a shame, but it's surely nothing to do with bad value. We tend to leave regular Cubase tutorials to other mags, as not all GT readers can use it. (They can all, however, use a guitar and a guitar lesson.) There are also a number of slow-down programs available for you on the net. Try http://www.goldwave.com/ Hope you're still around to read this?



Weezer – dreamy and complex.

REDFERNS

WEEZER GEEZER

Please tab my favourite song of all time, 'Only In Dreams' by Weezer. Don't be scared cos it's Weezer – not renowned for their guitar playing – but if you give it a listen you'll realise the complexity and genius orchestration of the layers, and layers of incredibly rich textured guitars on this modern classic. I would be eternally grateful if you tabbed it. Well done on the fantastic magazine, I've really grown as a player. I'm far from great but I'm getting there...

James Fortune
Via email

Heavily-layered tracks like 'Only In Dreams' are not always likely candidates for tabbing, James, as the result would be hard to achieve by a single player. Nothing's too difficult to play in it though – you just need plenty of tones, patience and an 8-track. Or a band with four guitarists! Hal Leonard do publish a tab songbook of the whole 'Weezer' album (Hal Leonard Europe, HLE00690071).

GEAR TODAY, GONE TOMORROW

I think GT is a great mag but the 'Gear' page disappeared a few months ago and I was wondering why? It was something good to look through between learning transcriptions and, most importantly, helped me find my dream acoustic – an Atkin Dreadnought. So bring it back please!

James Ross
N Yorkshire

We dropped Gearbox because we simply had so many lessons to squeeze in, James. Anyone else want to see selected gear coverage back in GT?

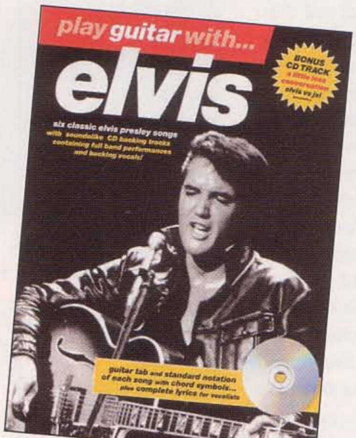
ELVIS FOUND!

I have searched high and low for a transcription for 'Guitar Man' (Elvis that is). I would love to learn the great acoustic licks to help showcase a blues rock set I have in mind. So please, please Mr Editor Man, set 'em on fire and hire the 'Guitar Man'.

John Ferguson
Via email

John, tab for Elvis's 'Guitar Man' is available in numerous books. Try 'Play Guitar With... Elvis' from Wise Publications, a book-plus-CD combo that also includes tab for 'Suspicious Minds', '(Marie's The Name) His Latest Flame', 'A Little Less Convers ation' and more. It's £14.95 for 48 pages from www.musicroom.com (tel 01284 725 725). GT

'Play Guitar With Elvis' – just one of many tab books.





FROM THE GT FORUM

You choose your air guitar favourites

"I can't help grooving along to 'Surfing With The Alien' by Joe Satriani, or cranking the gain up to 'Parisienne Walkways' by Gary Moore, or going crazy with 'Voodoo Chile' by Jimi Hendrix, or pulling silly faces as I pinch my harmonics in 'Ain't Talkin' 'Bout Love' by Van Halen."
Wahwahsta

"I can't understand why there are not more technique books. I can remember being young, long haired and going to the odd Quo concert – very easy air guitar parts." **Fretwired**

"I don't tend to do the air guitar thang. I do, however, have a strange case of 'itchy fingers' which manifests whenever I hear a decent tune. I have been known to make peculiar slidey-type motions to Lynyrd Skynyrd's 'Freebird'."
Trelloskilos

"Sausage butties, a cup of tea and playing air guitar to AC/DC 'Live' – best hangover cure going."
five_long_days

"I'm with Fretwired on this – Quo are the ultimate air guitar band. Mind you, stick ZZ Top's 'Eliminator' on and you can do the Andy McCluskey dancing as well!"
Stanley

"I have been air guitaring since I was seven years old, but over the last few years, it's become the 'cool' thing to do. You can't move in my school for air guitarists. The thing that really pisses me off is that they all get in air bands, and I don't. They are all crap anyway and don't have the same gruelling practice routine as me."
madbrokentoaster

Join the GT forum at **http://forum.intermusic.com/**

Send letters and Ask GT queries to **Guitar Techniques, Future Publishing, 30 Monmouth St, Bath BA1 2BW** Email us at **guitar.tech@futurenet.co.uk** For Back Issues call **01458 271116**

GUITAR PORT ACTIVATED

ON THE CD
TRACKS 4-5
4. Full track
5. Backing track

Learn this titanic '80s metal anthem and play along with the backing track, featuring full vocals!

IRON MAIDEN
RUN TO THE HILLS

GT RATING
MODERATE

Helps improve your:
- Soloing speed
- Rhythm chops
- Right-hand technique



TRACK RECORD
'RUN TO THE HILLS' IS FROM IRON MAIDEN'S 1982 ALBUM 'THE NUMBER OF THE BEAST'

TOPPING THE CHARTS in the UK and becoming their first hit album in the US, 'Number Of The Beast' spawned two '80s metal anthems in 'Run To The Hills' and the furious title track. Yet even the lesser-known tracks are some of the band's finest – 'Invaders', 'The Prisoner', '22 Acacia Avenue', 'Children Of The Damned' and 'Hallowed Be Thy Name' all became classics of the genre, making 'The Number Of The Beast' one of the best heavy metal albums ever released.

"Run to the hilllsss / run foooor your liiiiiiife!" This classic metal track brings back some memories, harking back to the days when men were men, even if they were wearing long hair and spandex tights. Yep, those Maiden chaps certainly knew what monitors were for – foot rests!

Bass player Steve Harris founded Iron Maiden in the late '70s and they were at the forefront of what rock magazine Kerrang dubbed the New Wave of British Heavy Metal (aka NWOBHM). The movement also spawned the likes of Def Leppard, Samson, Saxon, Tygers Of Pan Tang (featuring John Sykes, later of Thin Lizzy and Whitesnake), Girlschool, Praying Mantis and more. Def Leppard aside, Iron Maiden have pretty much outlived all of their contemporaries, helped – in no small way – by this track. 'Run To The Hills' dates from 1982 and was the first Iron Maiden release to feature Bruce 'air raid siren' Dickinson on vocals, replacement for the wayward Paul Di'anno. 'Run To The Hills' reached number 7 in the UK charts, with its parent album, 'The Number Of The Beast', giving the Londoners their first number 1 album. On to the track...

"Unison bends are especially useful for fattening out a simple line or melody."

YOUR GT TUTOR
DAVE KILMINSTER
See p9 for more info on all the GT tutors



THE GUITAR PARTS

The Guitar 1 intro is played entirely with unison bends. This technique is especially useful for fattening out a simple line or melody, and was used to great effect in Jimi Hendrix's 'Manic Depression' solo. To perform these unisons successfully, a certain degree of accuracy in the bending department is required, so to begin with let's take a look at the first two notes as an example...

First, fret the top E string, 12th fret, with your index finger. Then place your third (or fourth) finger on the D note, at the 15th fret of the B string. Strike the two strings together, and immediately bend the B string up so that it reaches the same pitch as the note on the top E string. This probably feels a little awkward if you've never tried it before, and the resulting noise achieved if both notes are slightly out of tune with each other is not a pleasant one! However, if you make sure that the side of your first finger is securely anchored to the neck, it will give you something to pivot against and make the process easier.

Guitar 2 for this section is a lot easier, as it consists of simple power chords, or 5 chords as they're also known. Why are they called 5 chords? Because they use only two notes, the root and the 5th.

On to the main part of the song, which uses a rhythm pattern sometimes referred to as a 'gallop'. This is a Steve Harris favourite, and can be found on quite a few early Iron Maiden tracks. Guitar-wise, the idea here is to pick the string using a consistent down, down up, down, down up, approach. Try this slowly for a while on the D note (fifth fret of the A string) until you can perform this rhythm without thinking about it. If you think this is difficult, then remember that bassist Steve Harris plays this with his fingers!

The main bulk of the song shouldn't present too many difficulties as it consists of single note riffs and 5 chords, but ➡

SOUND ADVICE
MAIDEN METAL SOUND

THE ORIGINAL was recorded by Dave Murray and Adrian Smith. Over the years, Murray has used Jackson and Fender Strats, Marshall JCM 900s, Mesa/Boogie Mk IV and Gallien Krueger amps. His cabs are Marshalls loaded with Celestion and Electrovoice speakers. His custom pedalboard includes an MXR Distortion, MXR Phase 90, Cry Baby wah-wah and more. In the early years, Adrian Smith favoured an Ibanez Destroyer and Gibson Les Pauls and SGs, via Marshall 50-watt heads and cabs. Depending on which player you want to emulate, experiment with tone and pickups, but make sure you've plenty of gain and not too many effects.



Iron Maiden: blokes in fancy panty hosen.

PICTORIAL PRESS

PRO TIP

TRY CYCLING (repeating) certain phrases in the solo (for example, **BAR 89** or **BAR 93**) as they make great warm-up exercises.

INSIDE KNOWLEDGE

THE INTERPLAY between Smith and Murray is impressively close, perhaps because they grew up so close. "I grew up with Dave actually," says Smith, "we just lived a few streets away from each other. I used to go to his house and learned a bit off him. He'd already been playing about a year, so that's where I started. Davie plays a lot of neck stuff. He does a lot of fast hammer-ons. He's got that real round, mellow kind of tone. I've got more of a cutting sound; I play a lot on the bridge pickup. I go more for the Michel Schenker sound, lots of down-strokes while picking most of the notes."

IRON MAIDEN 'RUN TO THE HILLS'

remember to look out for the 'palm mute' sections, as these are really important for keeping the rhythms tight and focused underneath the verse vocals... Simply rest the side of your picking hand lightly on the strings where they join the bridge, and then experiment with pressure and position until you find the optimum place.

Don't worry about finding the same place for the hand each time, when you've done this enough, the hand finds its place automatically...
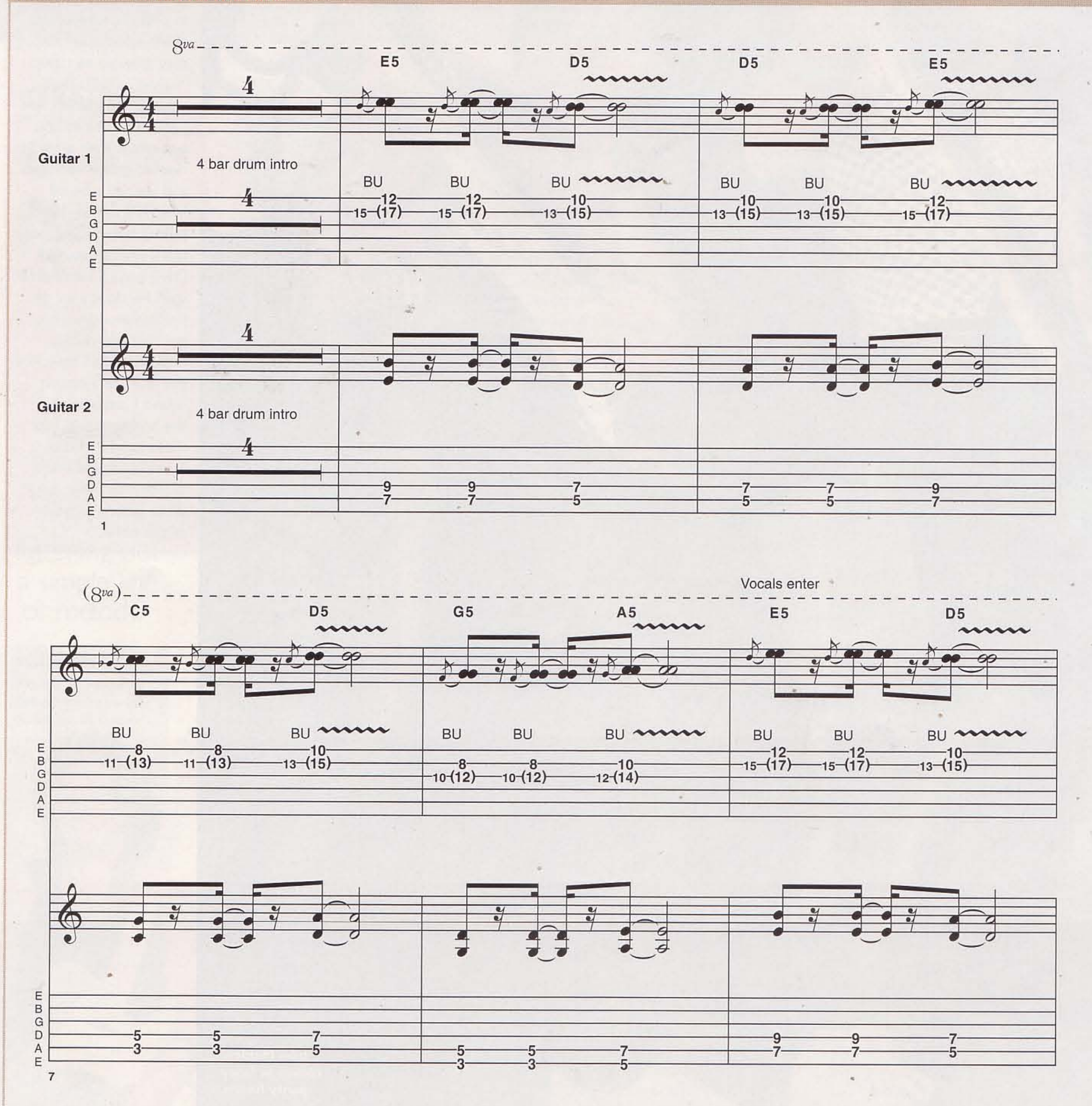
When it comes to Dave Murray's solo, we are talking (apart from the F# in **BAR 92**) strictly E minor pentatonic:

E	G	A	B	D
I	♭3	4	5	♭7

If you followed Jamie Humphries 'Rock Guitar Made Easy' column last year, then you would have seen a few simple hammer-on and pull-off exercises that would definitely stand you in good stead for playing this solo. If not, then try taking some of the sequenced licks (for example, **BAR 89**), and repeating them. Once you get used to that, then try extending them around the fretboard into different positions of the E minor scale.

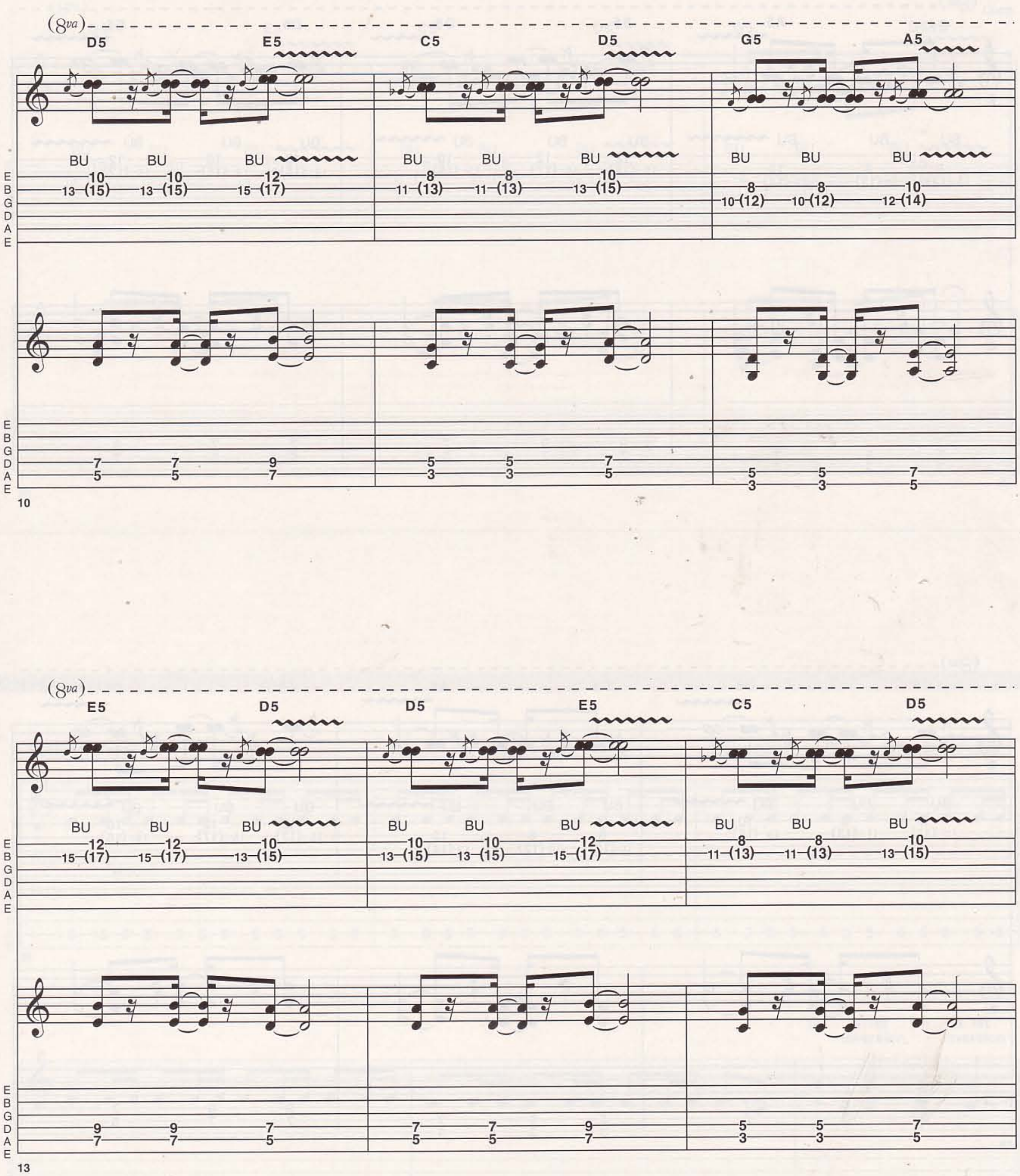
Remember, nothing ventured, nothing gained! Good luck... GT

IRON MAIDEN 'RUN TO THE HILLS' PART 1

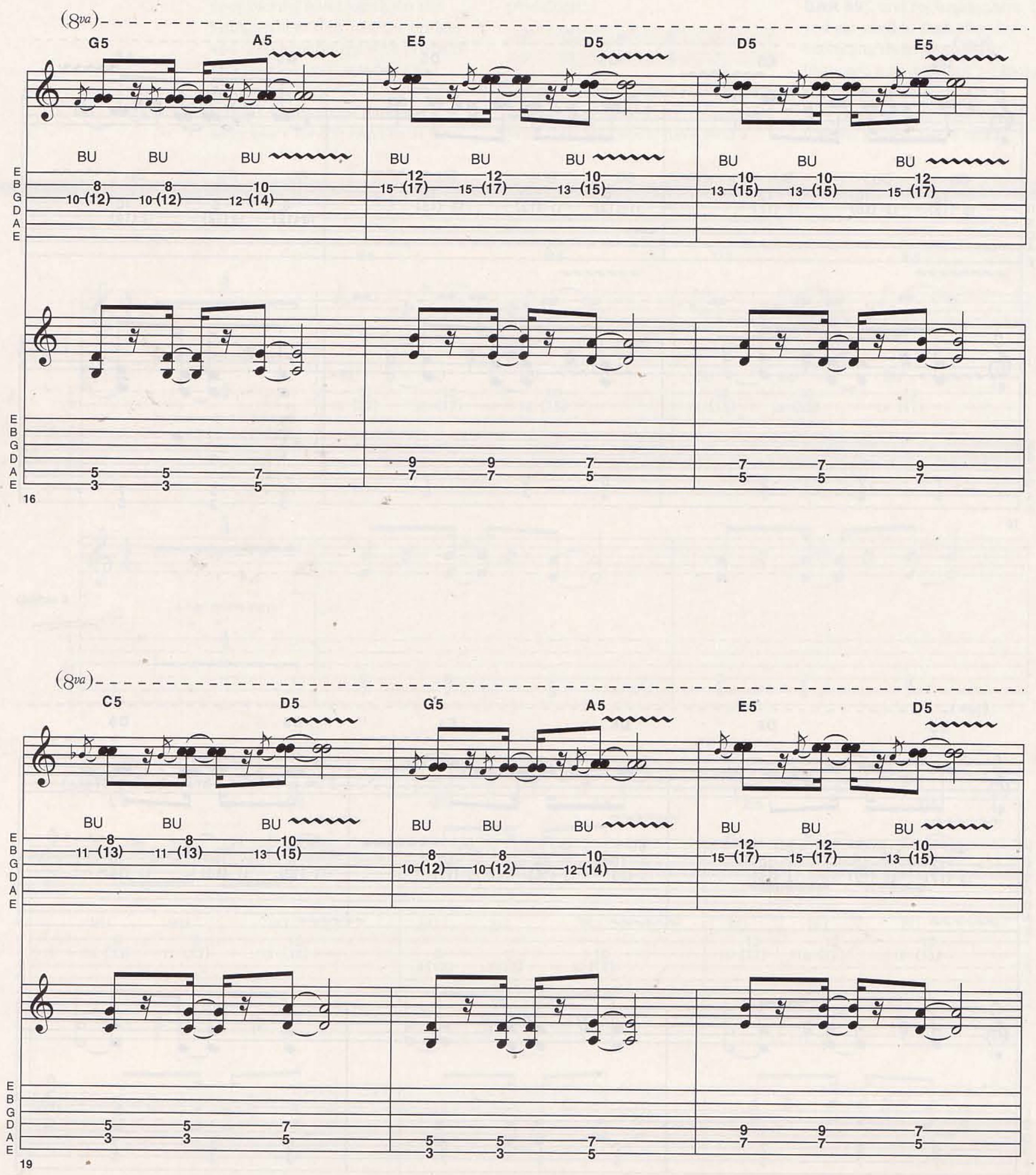




IRON MAIDEN 'RUN TO THE HILLS' PART 1 ...CONTINUED

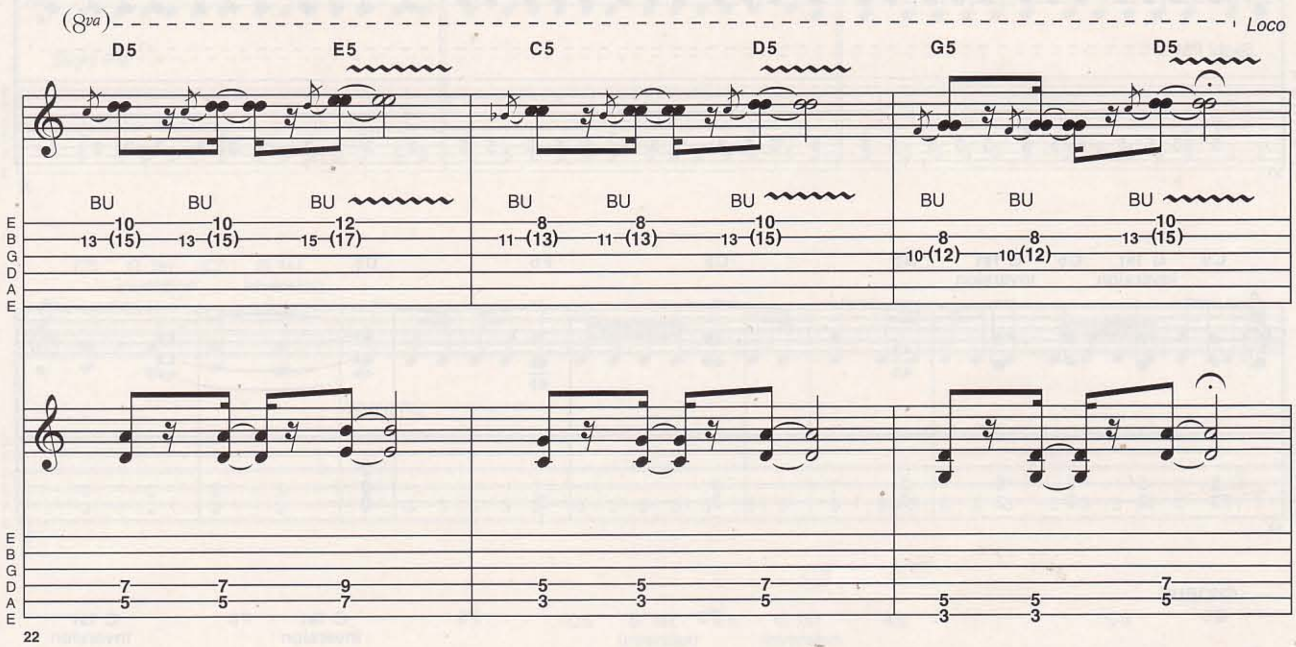


IRON MAIDEN 'RUN TO THE HILLS' PART 1 ...CONTINUED
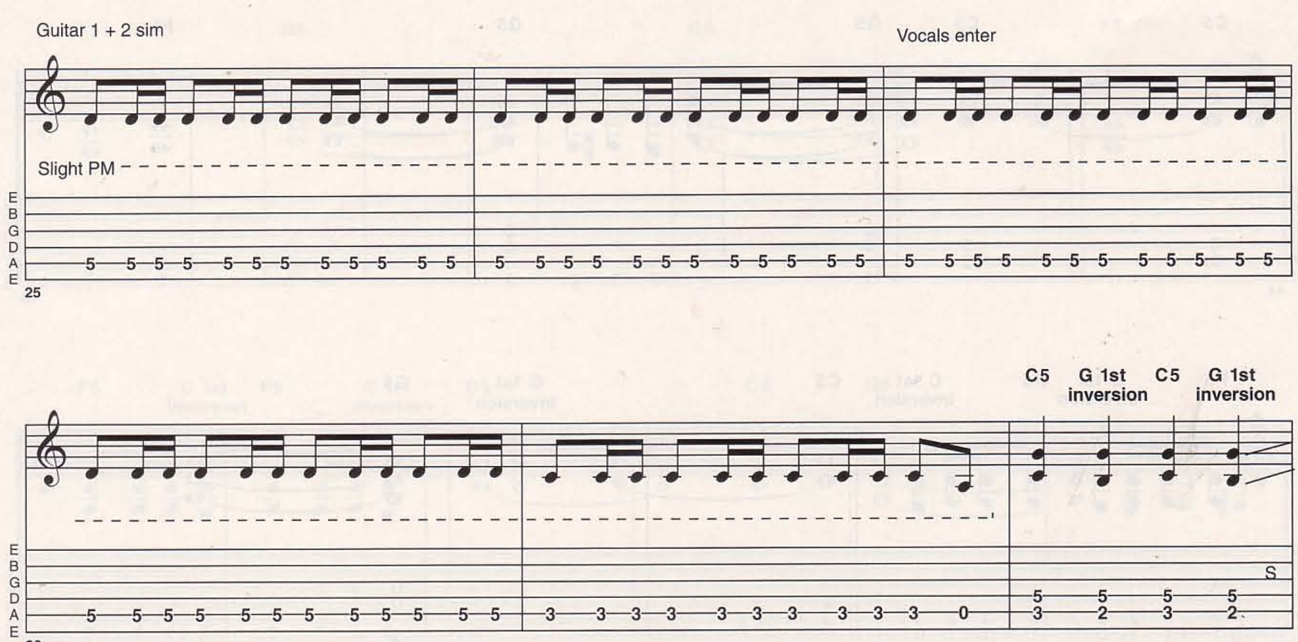




IRON MAIDEN 'RUN TO THE HILLS' PART 1 ...CONTINUED

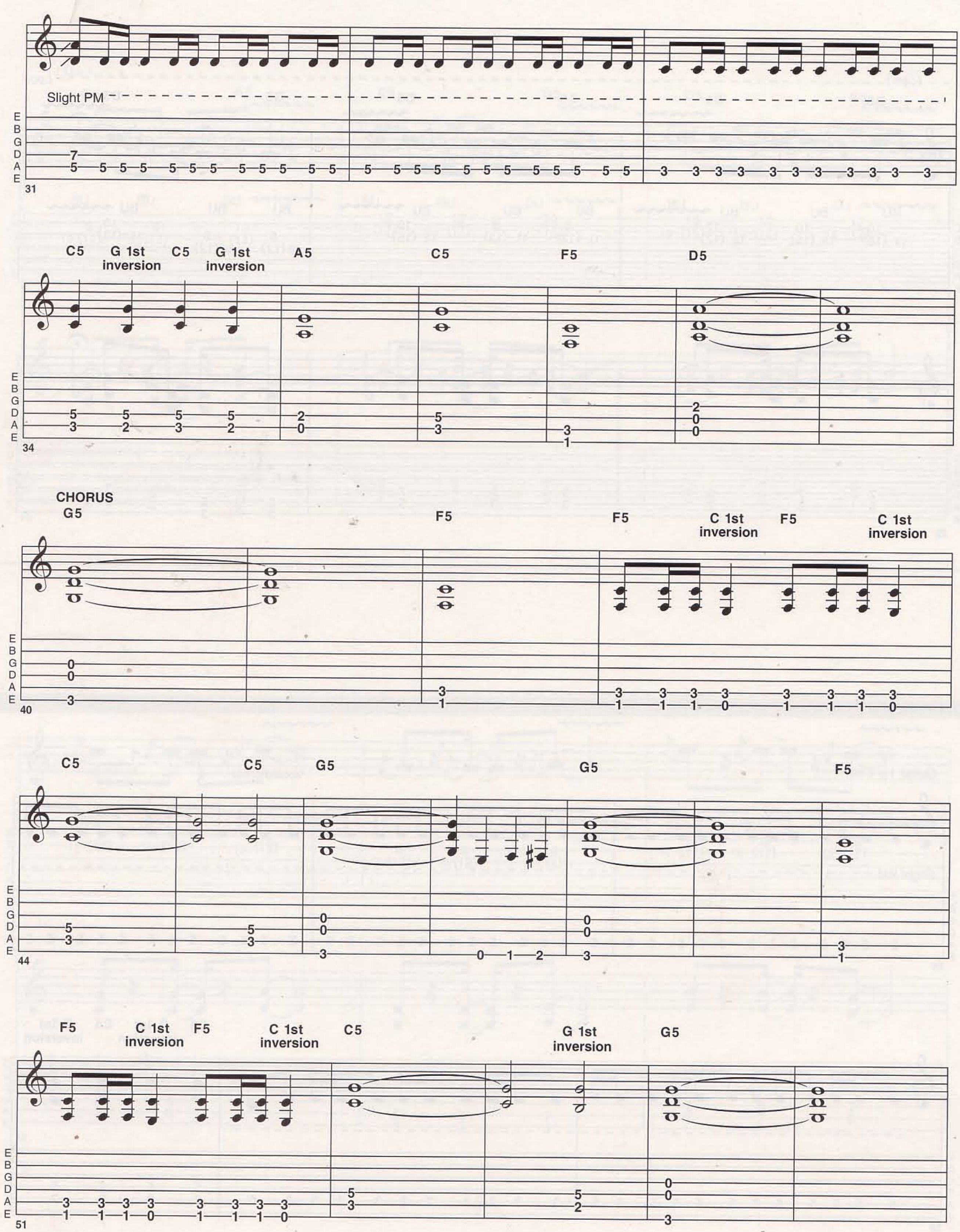


IRON MAIDEN 'RUN TO THE HILLS' PART 2



IRON MAIDEN 'RUN TO THE HILLS'
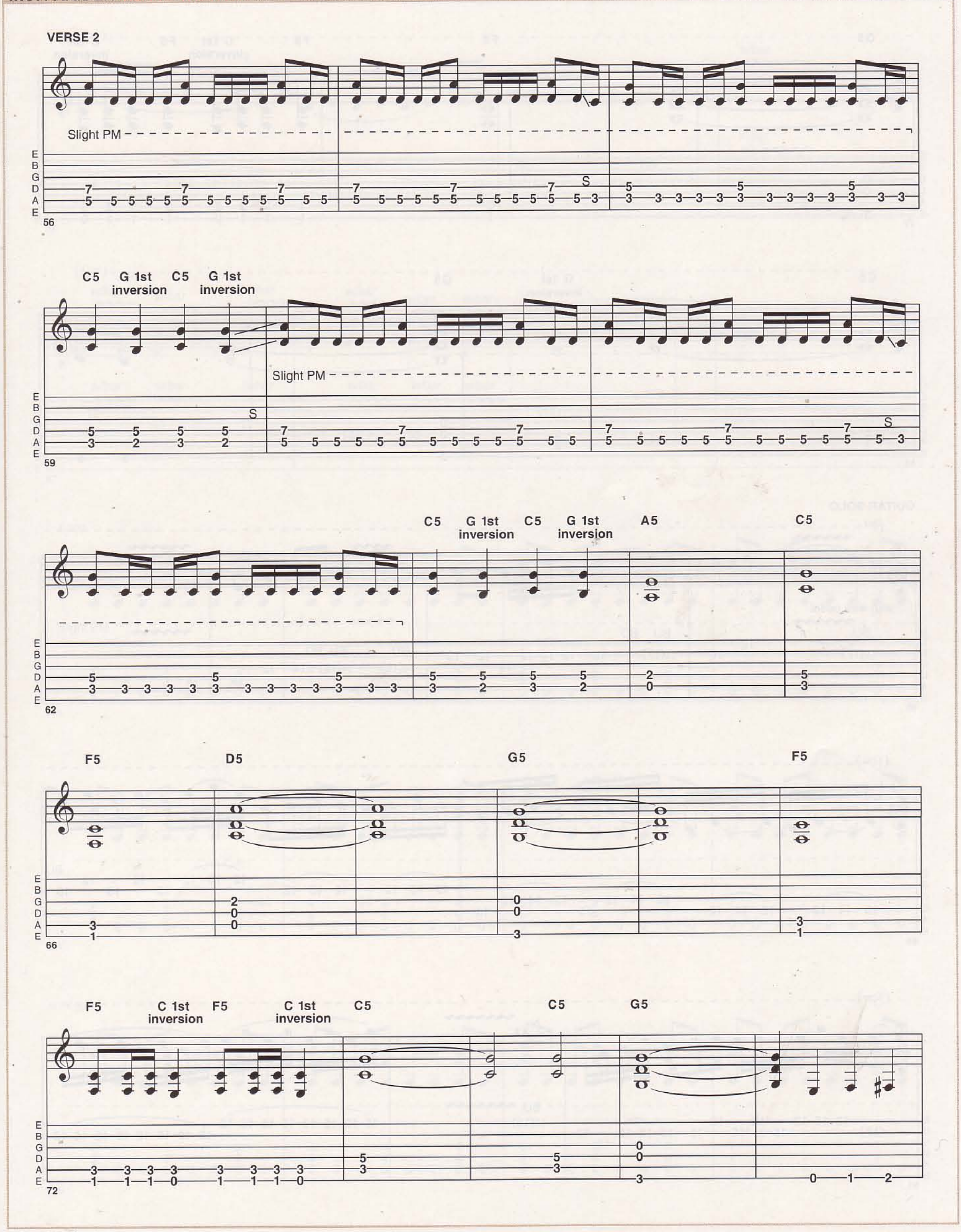
IRON MAIDEN 'RUN TO THE HILLS' PART 2 ...CONTINUED
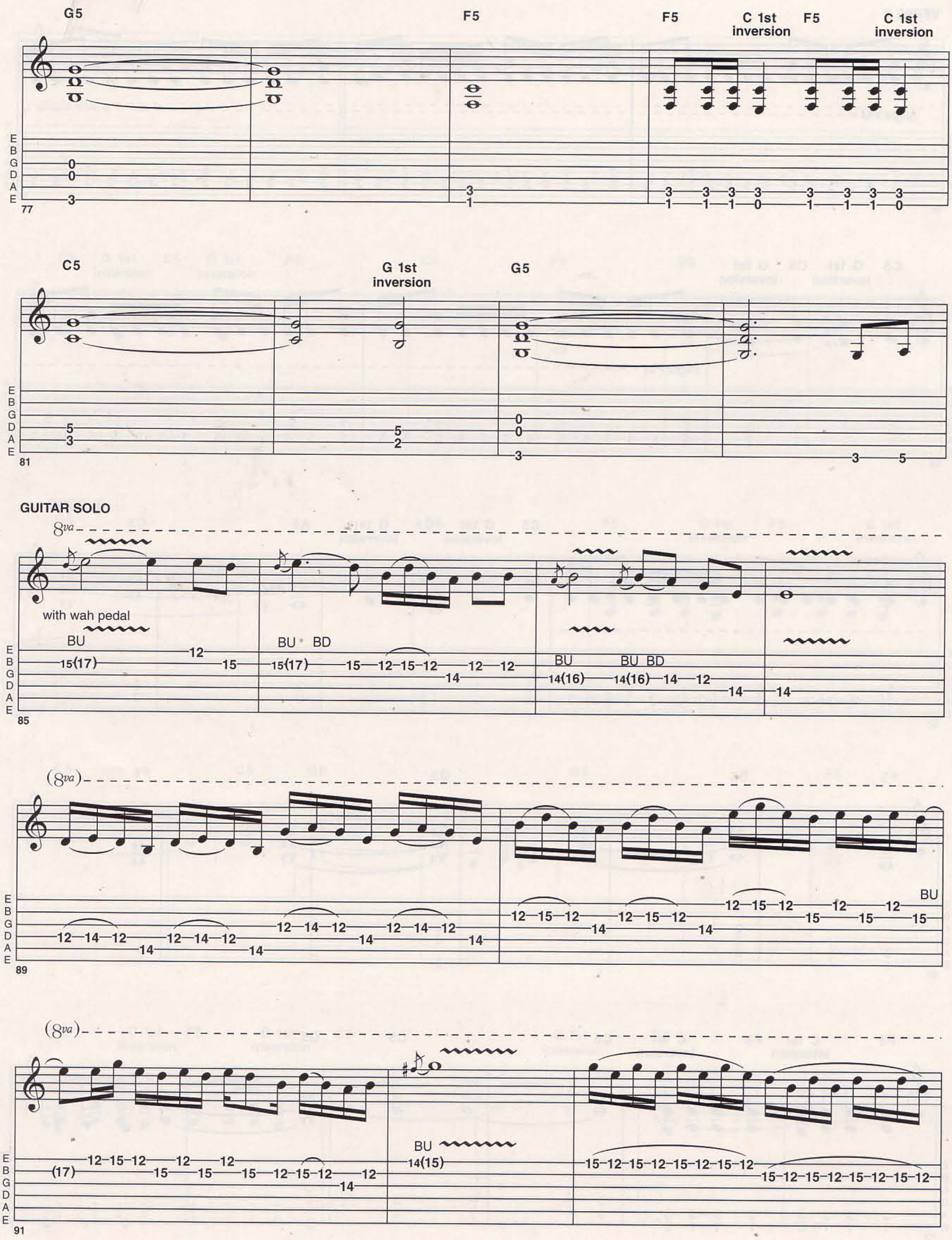




TRACKS 4-5

IRON MAIDEN 'RUN TO THE HILLS' PART 2 ...CONTINUED
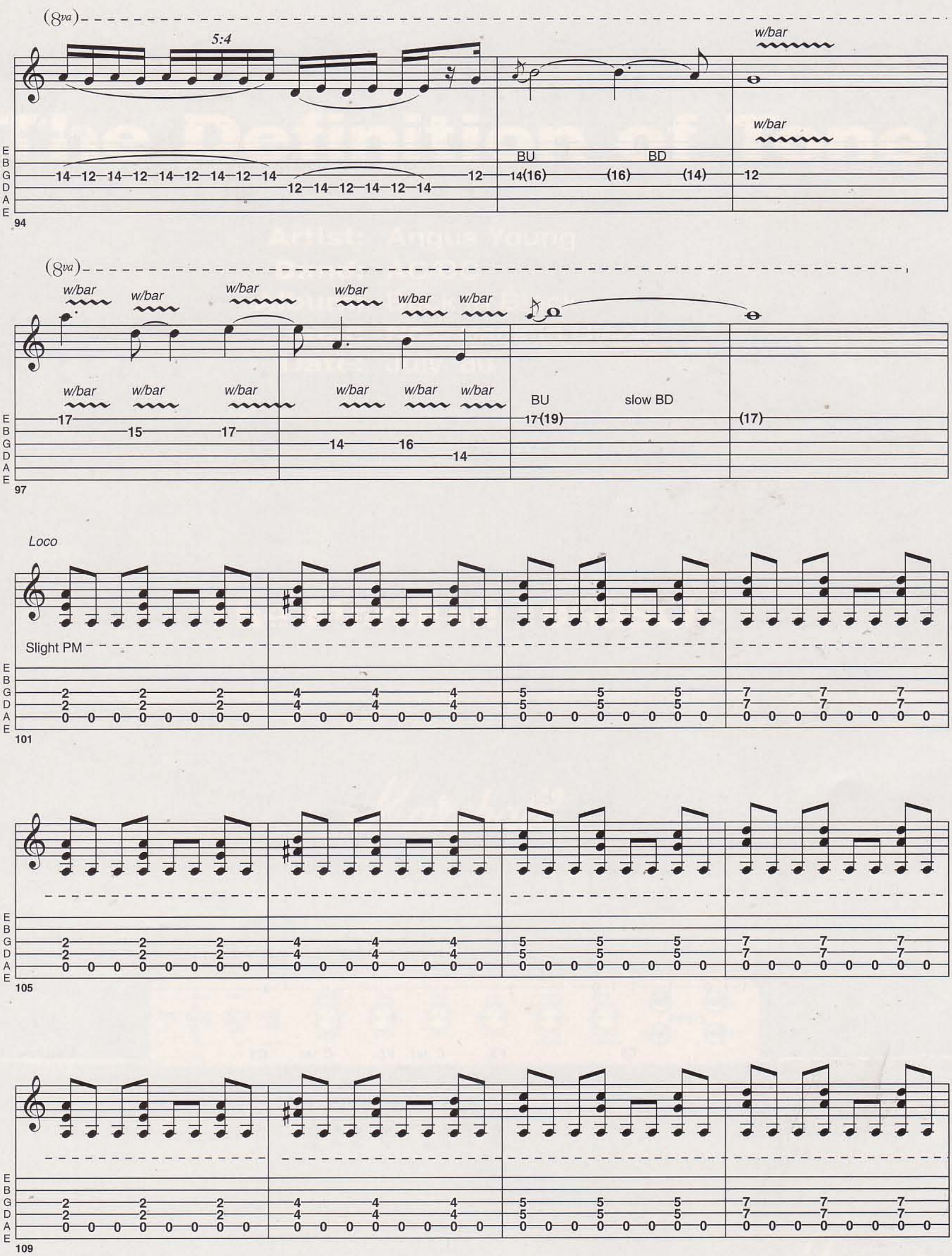


IRON MAIDEN 'RUN TO THE HILLS' PART 2 ...CONTINUED

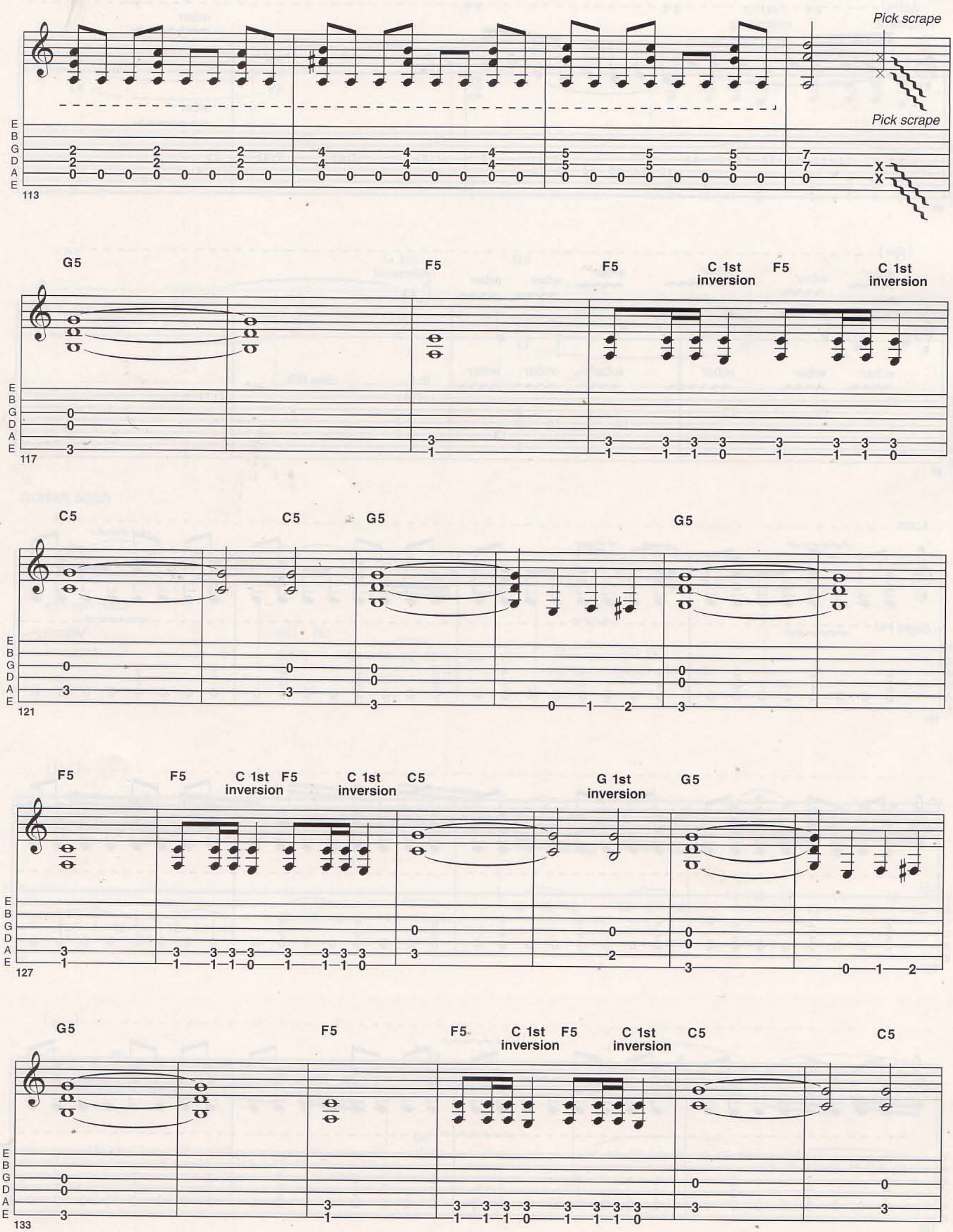




IRON MAIDEN 'RUN TO THE HILLS' PART 2 ...CONTINUED
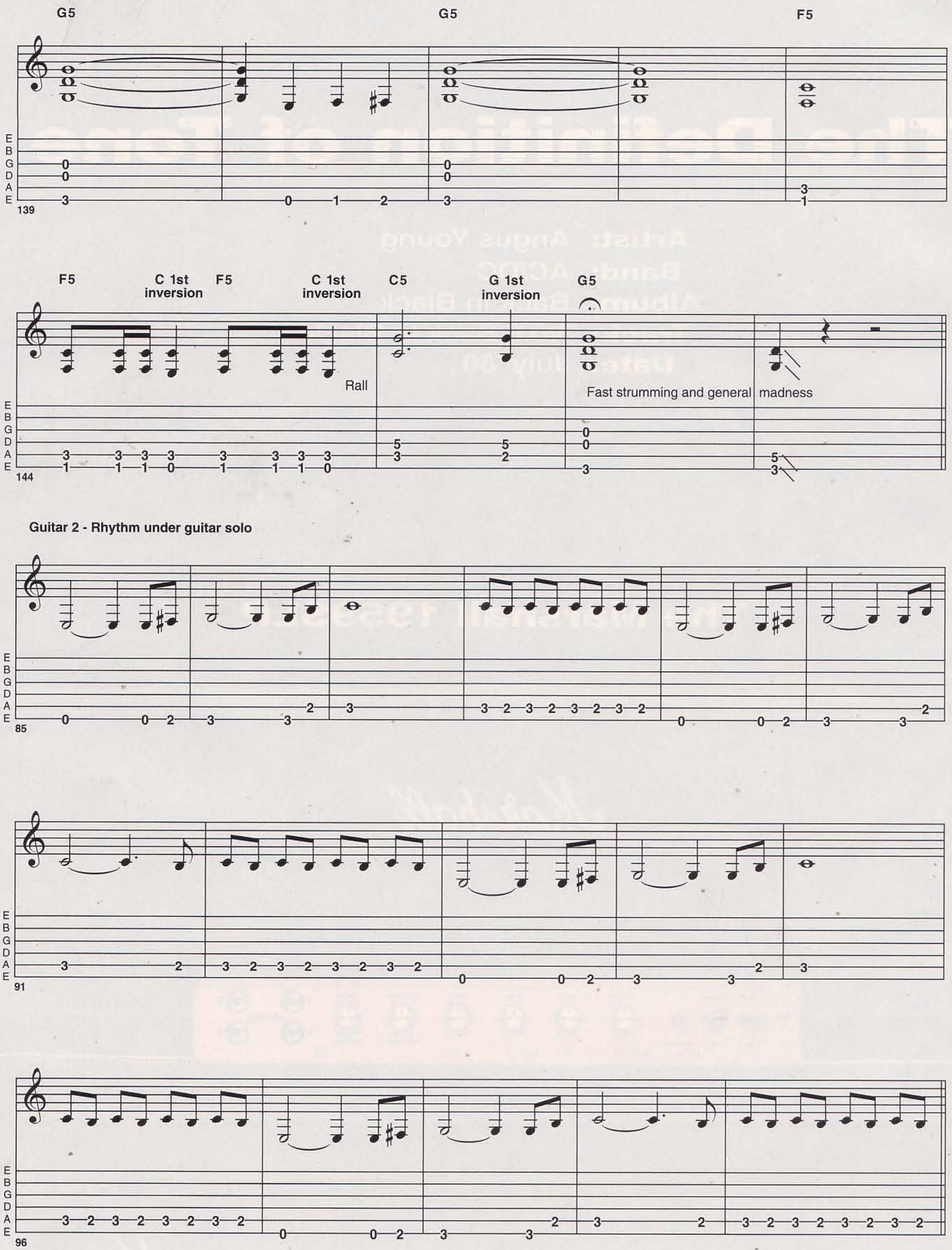


IRON MAIDEN 'RUN TO THE HILLS' PART 2 ...CONTINUED



IRON MAIDEN 'RUN TO THE HILLS'

TRACKS 4-5

IRON MAIDEN 'RUN TO THE HILLS' PART 2 ...CONTINUED



ON THE CD
TRACKS 6-8

6. Introduction
7. Full track
8. Backing track

We show you to play a classic track from this late, great, Irish bluesman...

RORY GALLAGHER
BOUGHT AND SOLD

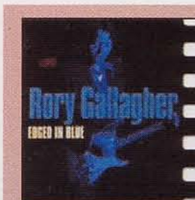
GT RATING
MODERATE

Helps improve your:
- Right-hand technique
- String bending
- Uptempo blues licks

"The opening riff is based around diatonic sixths from the E mixolydian mode."

YOUR GT TUTOR
GEOFF WHITEHORN
See p9 for more info on all the GT tutors





TRACK RECORD
'BOUGHT AND SOLD' IS FROM THE RORY GALLAGHER COMPILATION 'ETCHED IN BLUE'

'BOUGHT AND SOLD' originally appeared on Rory's 1975 album, 'Against The Grain', where it sits alongside tracks like 'Ain't Too Good', plus covers of Leadbelly's 'Out On The Western Plain' and Sam And Dave's 'I Take What I Want'. If you can't find that album, you might check out the compilation CD 'Etched In Blue', which is a good starting point for anyone new to Gallagher's music.

Irishman Rory Gallagher first came to the attention of the public in 1967, as the frontman in Taste – a blues/rock power trio in the Cream mould. Rory's solo recording career began four years later, quickly drawing numerous admirers. Players citing him as an influence range from Slash to Johnny Marr to Gary Moore and, according to legend, both the Rolling Stones and Deep Purple tried to recruit him at different times. Gallagher covered quite a lot of stylistic ground in his career, from blues to hard rock to traditional folk (see the compilation album 'Wheels Within Wheels'), but 'Bought And Sold' is definitely blues-based, with an uptempo shuffle rhythm.

PERFORMANCE NOTES

The opening riff (**BARS 1-20**) is based around diatonic sixth intervals from E mixolydian mode:

E	F#	G#	A	B	C#	D#
1	2	3	4	5	6	♭7

These sixth intervals are played as double-stops on the D and B strings. You could play these with a pick, but you'd have to be very careful to mute the G string throughout, and you'd also hear a lot of unnecessary pick attack at the start of each double-stop.

Cleaner, more reliable results can be obtained by using a hybrid picking approach, where you pick the D string notes in the conventional manner while plucking the B string with your middle finger. This 'pinching' motion means that you need never come into contact with that troublesome G string...

Of course, you could dismiss the idea of using a pick altogether and tackle the whole tune fingerstyle – but you'll sacrifice some of that distinctive attack heard on the original, particularly in the bending-near-the-nut passages (eg, **BARS 21-24**). On the record, some of the long G string bends feature hints of a 'pinched harmonic' effect, where the side of the right-hand thumb brushes against the string as it's picked. In this section, bear in mind that there's less 'give' in a string when you try to bend it near the nut – so be prepared to push extra hard!

The other tricky part is the arpeggio section beginning in **BAR 45**. Try to think of each beat's worth of notes as a single chord shape, and adopt a consistent picking approach. This will vary from player to player; a keen economy picker might find it easiest to apply a 'down-up-up, down-up-up' pattern, whereas Al DiMeola fans might prefer 'down-up-down, down-up-down'. Why not try to incorporate some more hybrid picking, and play it 'ring finger, middle finger, pick'? This last approach is what many country players use for flashy banjo roll licks; it's surprisingly versatile.

The last section (starting in **BAR 77**) is another excuse to hone your pick-and-fingers technique. I think the best policy with this riff is to assign your middle finger to the G string, your ring finger to the B string and your pick to the A string. Work on lining those two fingers up so that they pluck their respective strings simultaneously; once you've found the optimum hand position, you can lock those fingers in position and think of them as one large digit. The lead playing in this track shouldn't present you with any real technical challenges. Performing the riffs cleanly, however, can prove quite fiddly – so be sure to practise them slowly and carefully before trying them out with the backing track. GT

SOUND ADVICE
ROARY GALLASOUND

THIS TRACK WAS NO DOUBT played on Gallagher's trademark '61 Fender Strat, surely one of the best-looking 'relics' of all time! His amps were predominantly Vox, though he occasionally switched to a Fender combo, and his use of effects was minimal – a Tube Screamer for tonal colouring, a Dynacomp compressor to compensate for the signal lost through the long lead used at gigs, a DOD Analog Delay and occasionally a Boss Octaver (see also **PRO TIP**).



Rory Gallagher: just don't call him 'posh'...

REDFERNS
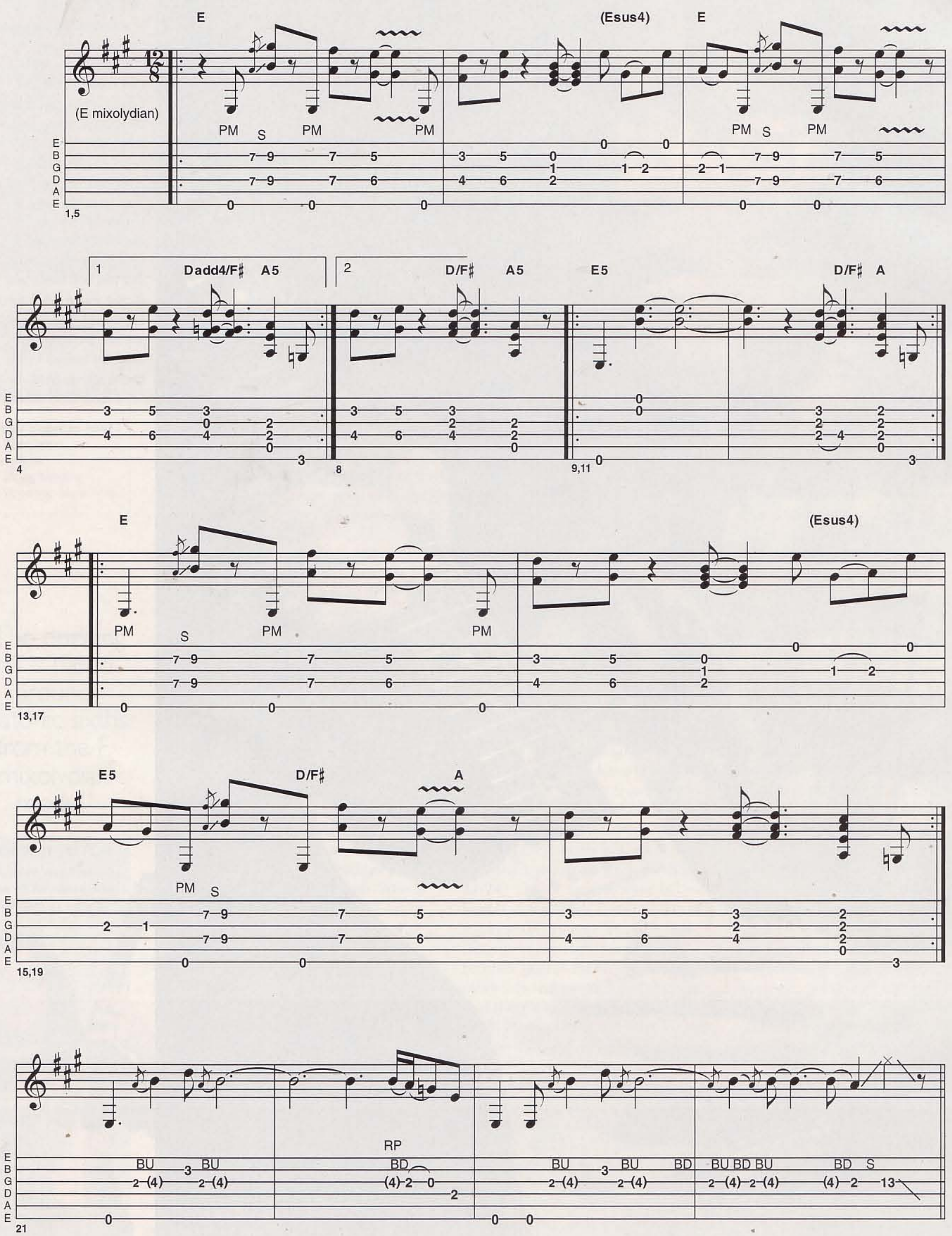
PRO TIP

IN SIMPLE TERMS, the 'formula' for Rory's tone would be single coil pickups driving a cranked-up vintage valve amp. Most of the distortion in a rig like this comes from the power amp stage, rather than the preamp, and this means you really need to play with conviction to get the best possible tone. If you're used to a modern, high-gain sound, a 'retro' setup like this will force you to put more work into each note. The results are worth it, though – don't be scared to hit those strings hard.

Blues

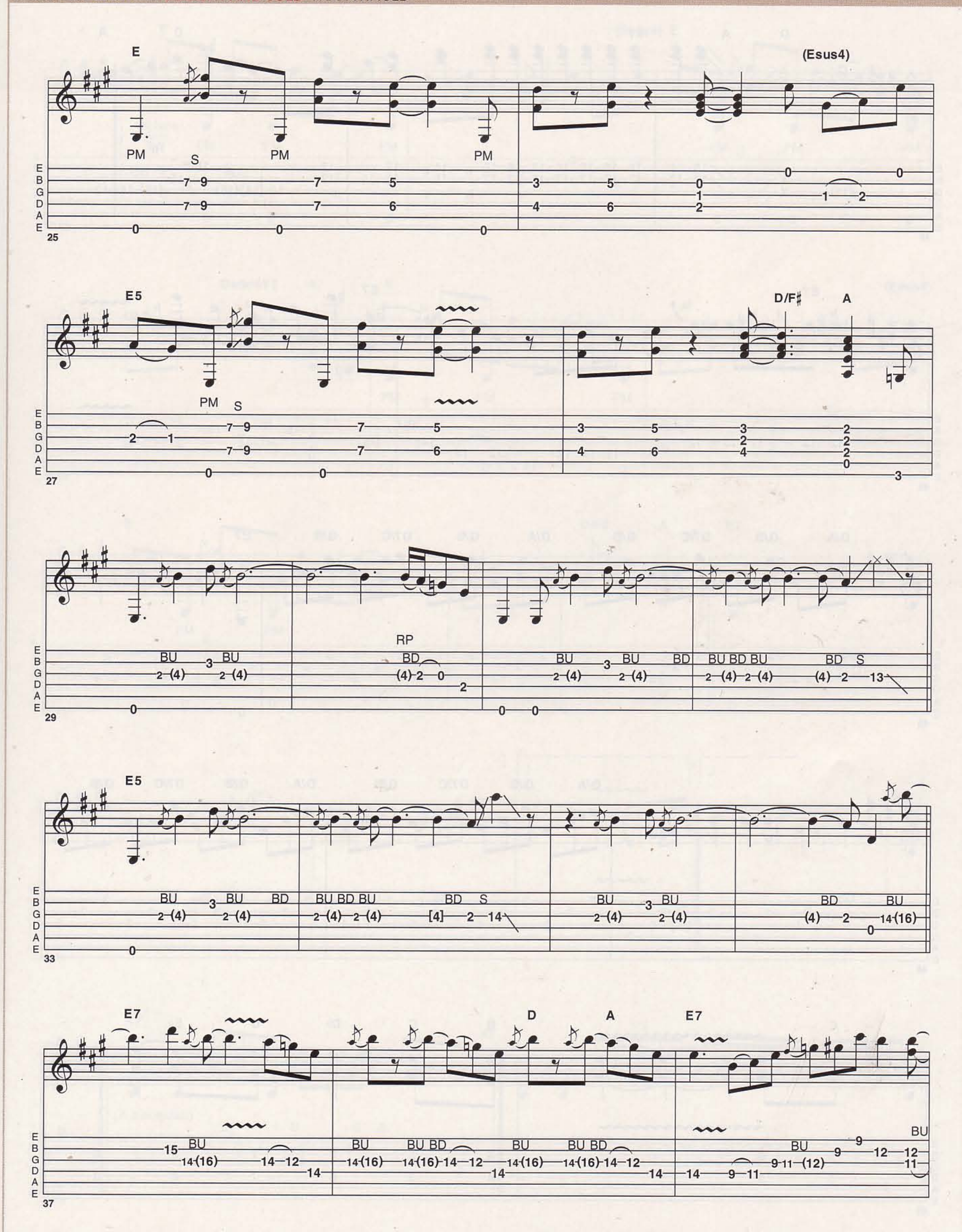
RORY GALLAGHER 'BOUGHT AND SOLD''

RORY GALLAGHER 'BOUGHT AND SOLD'
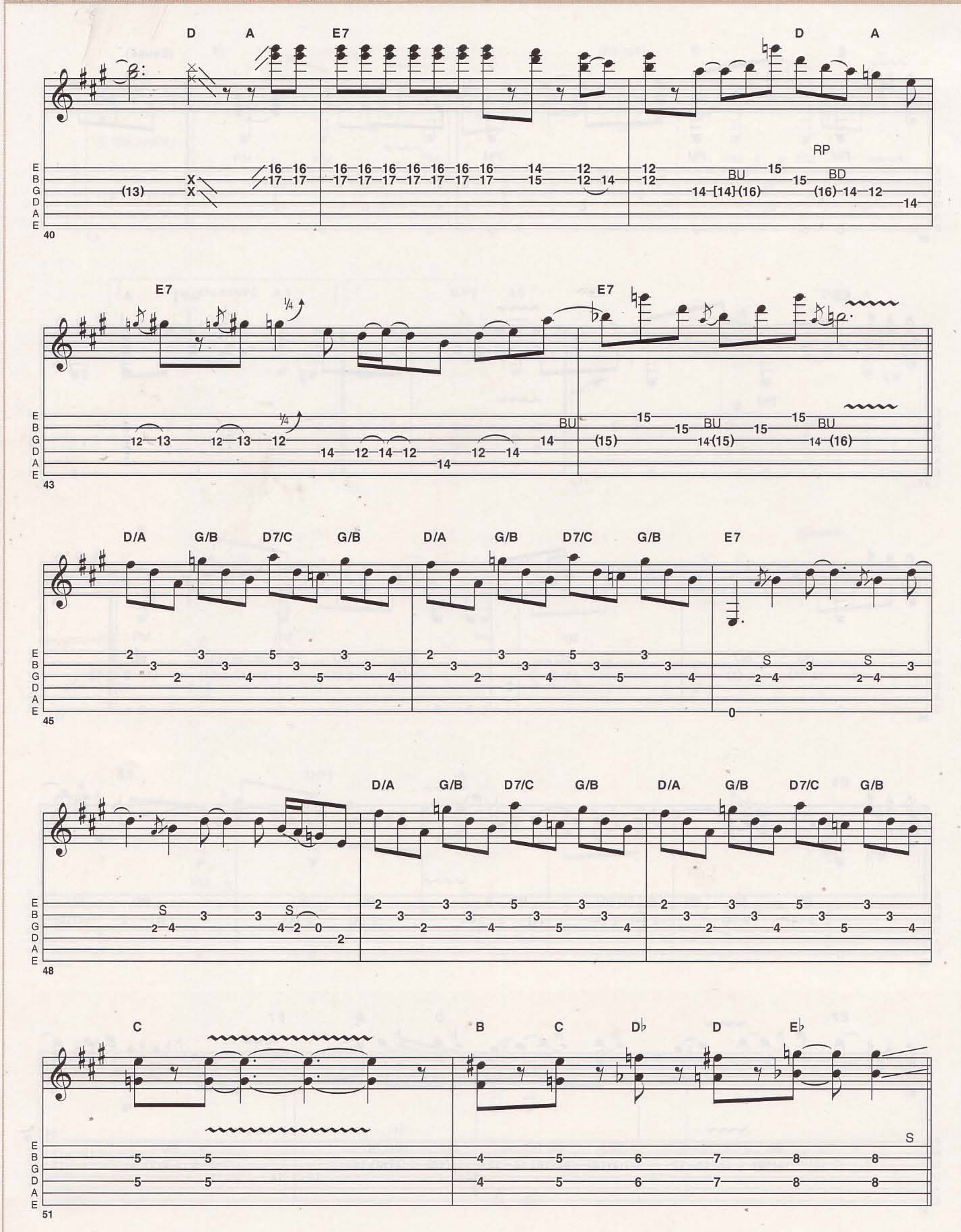




RORY GALLAGHER 'BOUGHT AND SOLD' ...CONTINUED
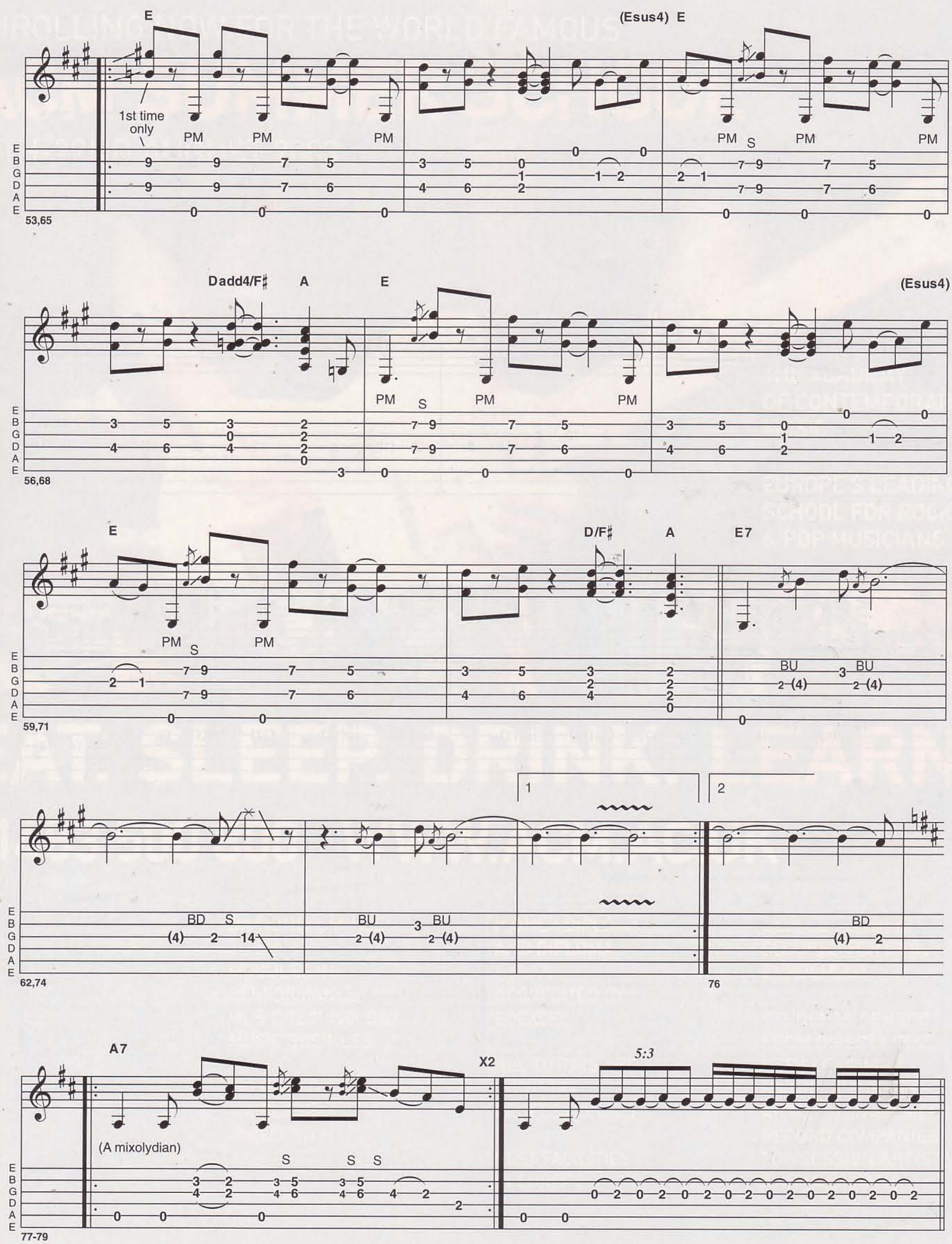


RORY GALLAGHER 'BOUGHT AND SOLD''

RORY GALLAGHER 'BOUGHT AND SOLD' ...CONTINUED
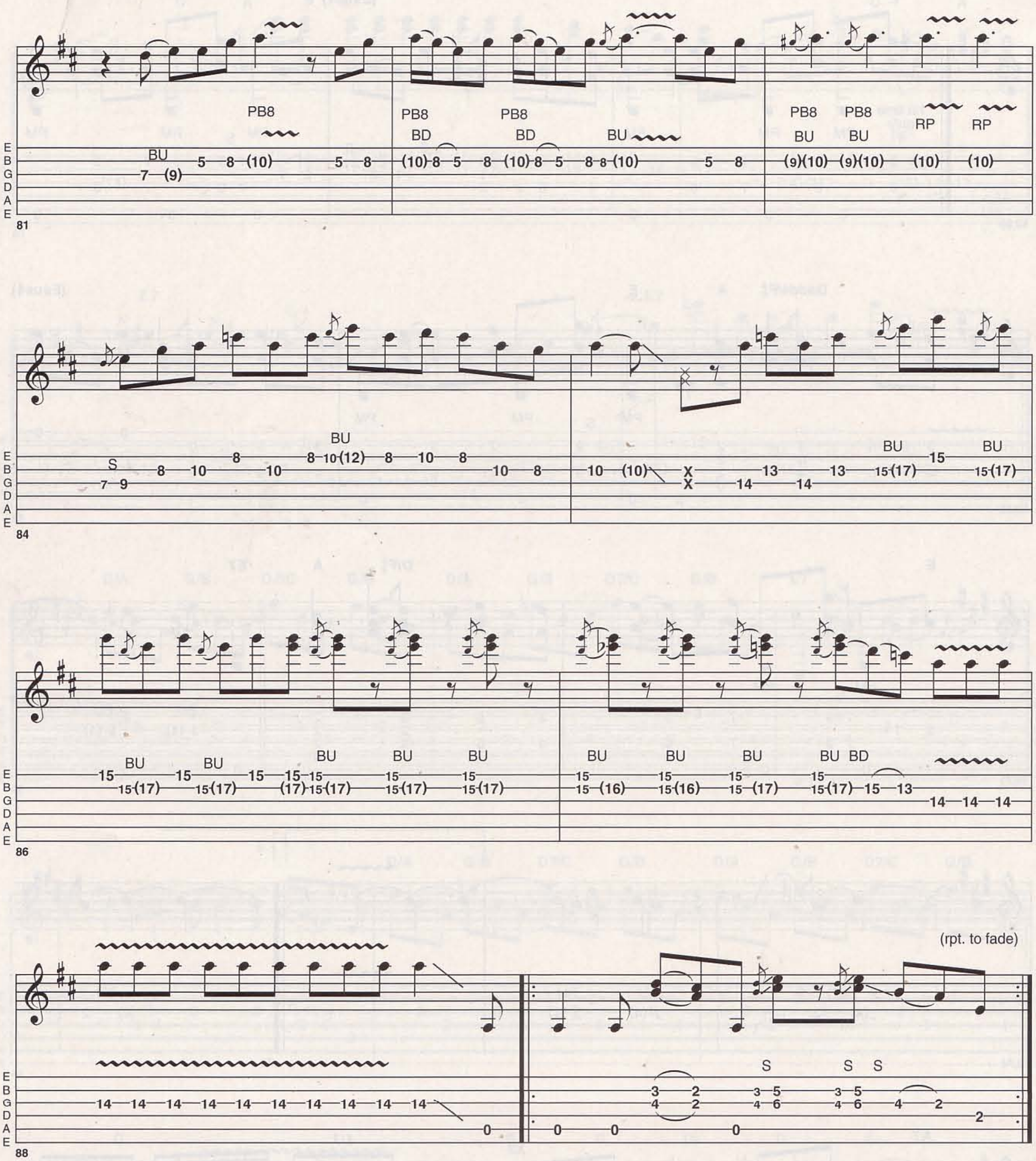




RORY GALLAGHER 'BOUGHT AND SOLD' ...CONTINUED



RORY GALLAGHER 'BOUGHT AND SOLD''

RORY GALLAGHER 'BOUGHT AND SOLD' ...CONTINUED



ON THE CD
TRACKS 9-10

9. Introduction
10. Full track

Party on fingerstyle, dudes, with this cunning arrangement of the stomping number from his early career...

PRINCE
1999 EXCLUSIVE SOLO FINGERSTYLE ARRANGEMENT

GT RATING
MODERATE

Helps improve your:
- Knowledge of transposing for solo
- Usage of signature riffs/ licks
- Recognising main grooves

"The combination of fretted and open strings helps create the illusion of polyphonic music."

YOUR GT TUTOR
ERIC ROCHE
See p9 for more info on all the GT tutors





TRACK RECORD
'1999' IS TAKEN FROM PRINCE'S 1987 ALBUM OF THE SAME NAME

PRINCE RECORDED AND PRODUCED his first album 'For You' in 1978.. Since then he's had a long run of chart-topping albums and singles. In 1984 the album, single and movie 'Purple Rain' made Prince a household name and '1999' came three years later. He entered the '90s with another huge success in 'Diamonds And Pearls'. His numerous albums and movie soundtracks, as well as writing and production credits, have ensured his place in pop music history.

I know what you're thinking... why do this tune four years 'late'? Well, I worked out a solo arrangement well over four years ago, but the complex world of copyright clearance foiled us and it's been sitting on the GT shelves for all that time. As you know from this column and my live shows, I am always drawn to create cover arrangements from the least obvious material – some of you will hopefully have enjoyed learning my interpretations of Van Halen's 'Jump' and Van Morrison's 'Moondance' in recent years. Highly polished and produced pop by Prince may seem like a no-go area for fingerstyle, but that's exactly what attracted me to do it! It's given me a chance to hone the arrangement, re-record the audio and satisfy the requests I've had for this tune over the years.

Prince Roger Nelson was born in 1958 in Minneapolis and was, of course, one of the great songwriter/performer/producer/ guitarists of the '80s and '90s. His songs defined and set the tone for pop music for over two decades. The multi-talented pop genius has many strings to his bow, being equally comfortable at the mixing desk and on stage. He even owns his own record label, 'Paisley Park'!

'1999' was a huge worldwide hit for the artist in 1987.

TECHNICAL NOTES

I've arranged '1999' in standard tuning and the key of E – well, E mixolydian to be exact. In solo guitar arranging, this affords us the luxury of a strong deep tonic note (in this case E) on an open string. The combination of fretted and open strings can help to create the illusion of polyphonic music (that's music with different things happening at once, folks). The essential ingredients for a good strong solo guitar arrangement are:

- **Capturing the main melody accurately**
- **Playing, or at least implying, the basic chord changes**
- **Including the main signature riffs or licks**
- **Reproducing the overall groove and rhythms of the original recording.**

Easy?! No, it's not always, though there are a few tricks to make it easier. I often start working from the bass line upwards. A good bass line will often combine the harmonic (ie, chord changes) and rhythmic (ie, drums, percussion, tempo etc) elements of the song. My arrangement of '1999' has a steady, thumping bassline underpinning the chords and melody. When you are practising it, pay attention to the important role the bassline plays.

Some simple arrangement ideas include transposing the melody up an octave to create the sense of harmonic and textural development (old classical terms that mean: start building it up and fleshing it out!). I use this trick on the second chorus to take the song into top gear.

It's only a small touch, but I quite like the outro groove where I include an E9#9 (no third). It adds a delicate spice to a chord that has been played throughout the arrangement. Well, I like it anyway.

The technique is standard stuff with the thumb playing the bass line, and the index, middle and ring fingers tackling the chords and melody. Watch out for the right-hand fingering in the bass line in **BAR 2** and subsequent bars. Good luck. See you next month with something a bit more traditional. GT

SOUND ADVICE
MILLENNIUM BUG

FOR THIS RECORDING I used my Lowden O10 model with Cedar top and mahogany back and sides. The guitar was recorded direct to a Tascam 788 hard disc recorder via a Fishman Rare Earth blend system. I put the magnetic part of the pick up through a Yamaha AG Stomp Box – a foot-controlled processor. The strings are 0.013 gauge EXP phosphor bronze-coated strings by D'Addario. Fingernails by Sally Hansen, available from Boots.



Prince: the Purple Dandy with 'tude...

RETNA

PRO TIP

E MIXOLYDIAN

The fifth mode of the major scale. It is a major scale starting on its fifth degree. E mixolydian is the A major scale starting on E and has the notes:
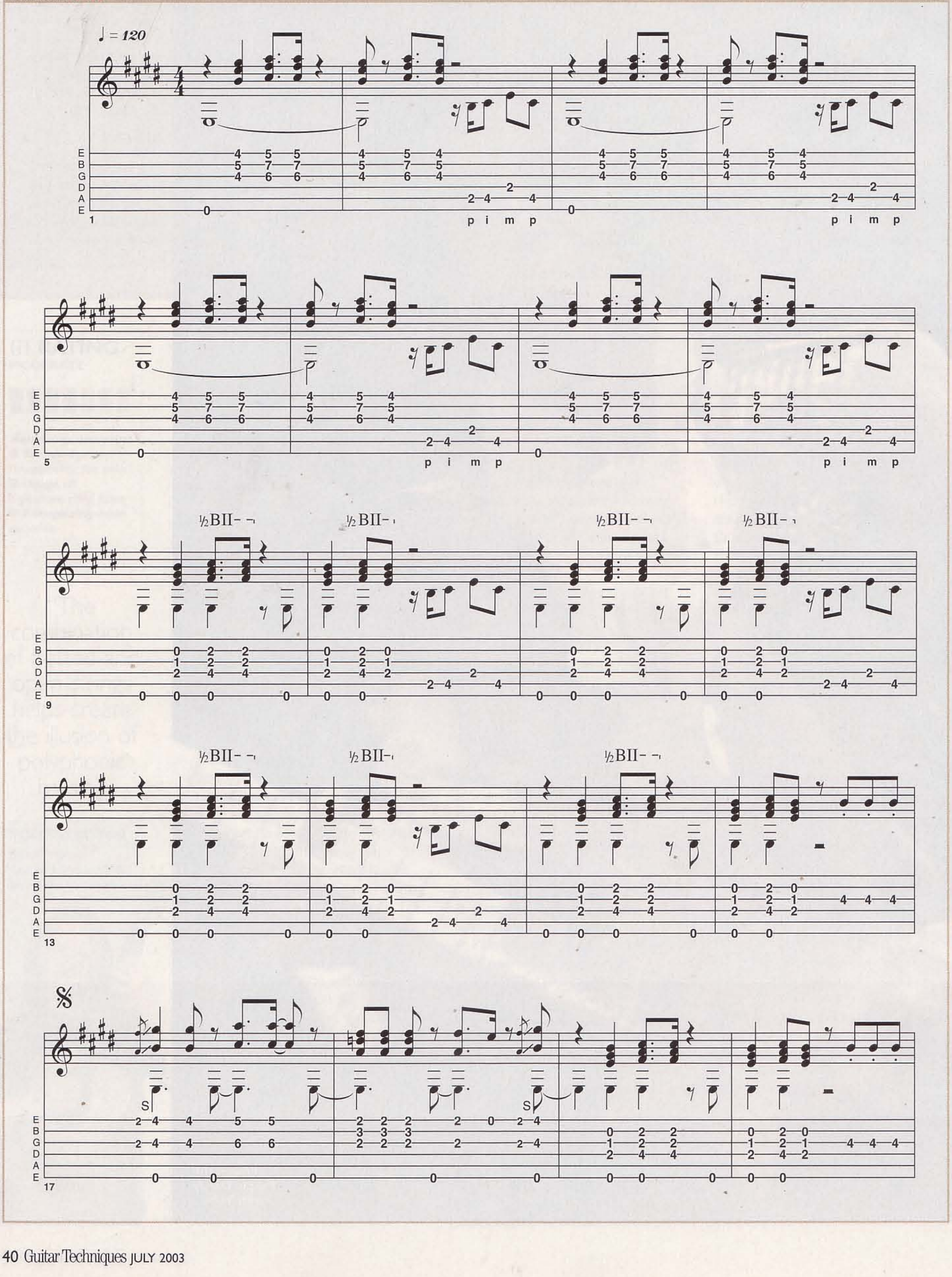
E F# G# A B C# D

The essential flavour is the seventh notes (the ♭7) and the third note (major third), an earthy, bluesy sounding mode.

Rock
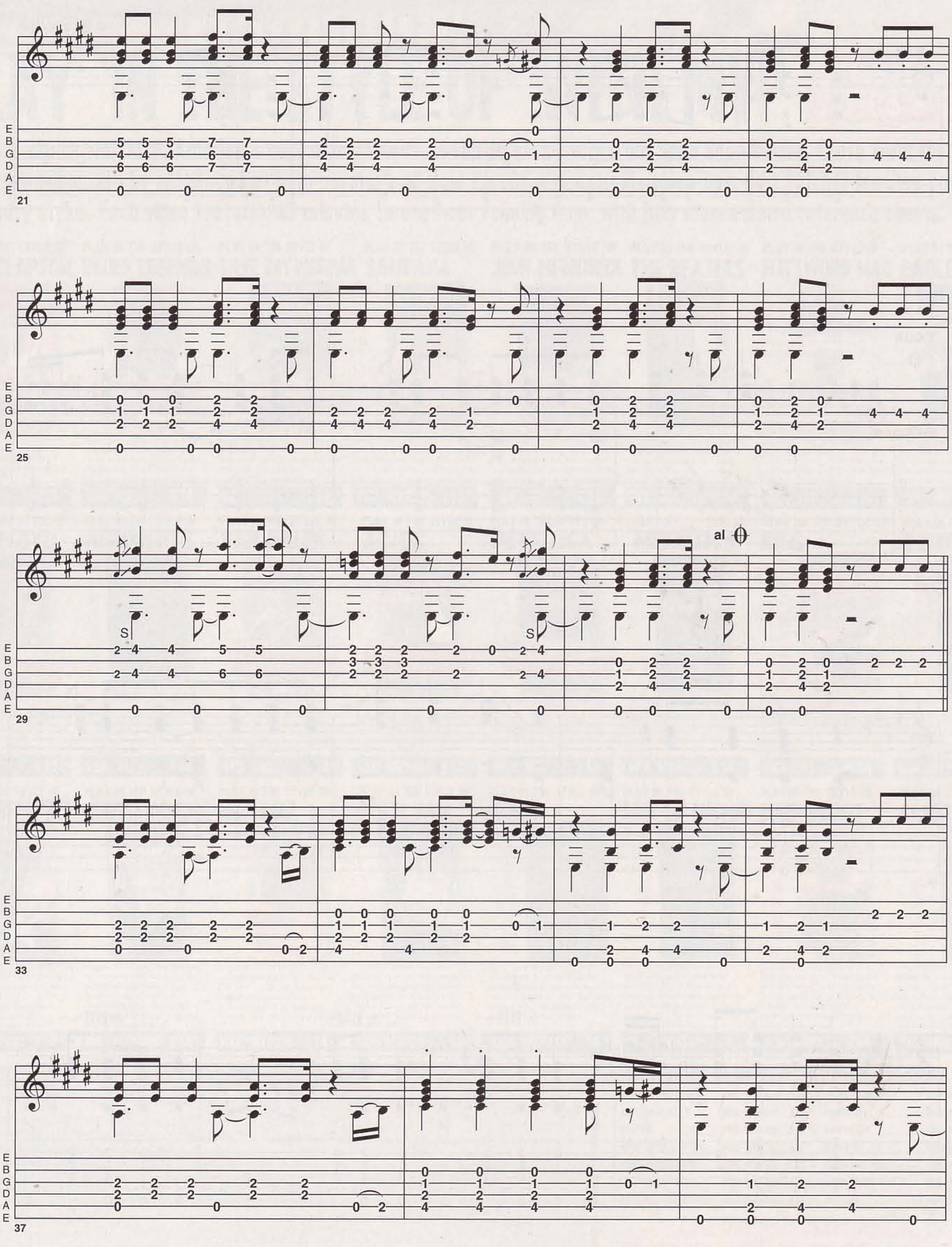
PRINCE '1999'

PRINCE '1999'
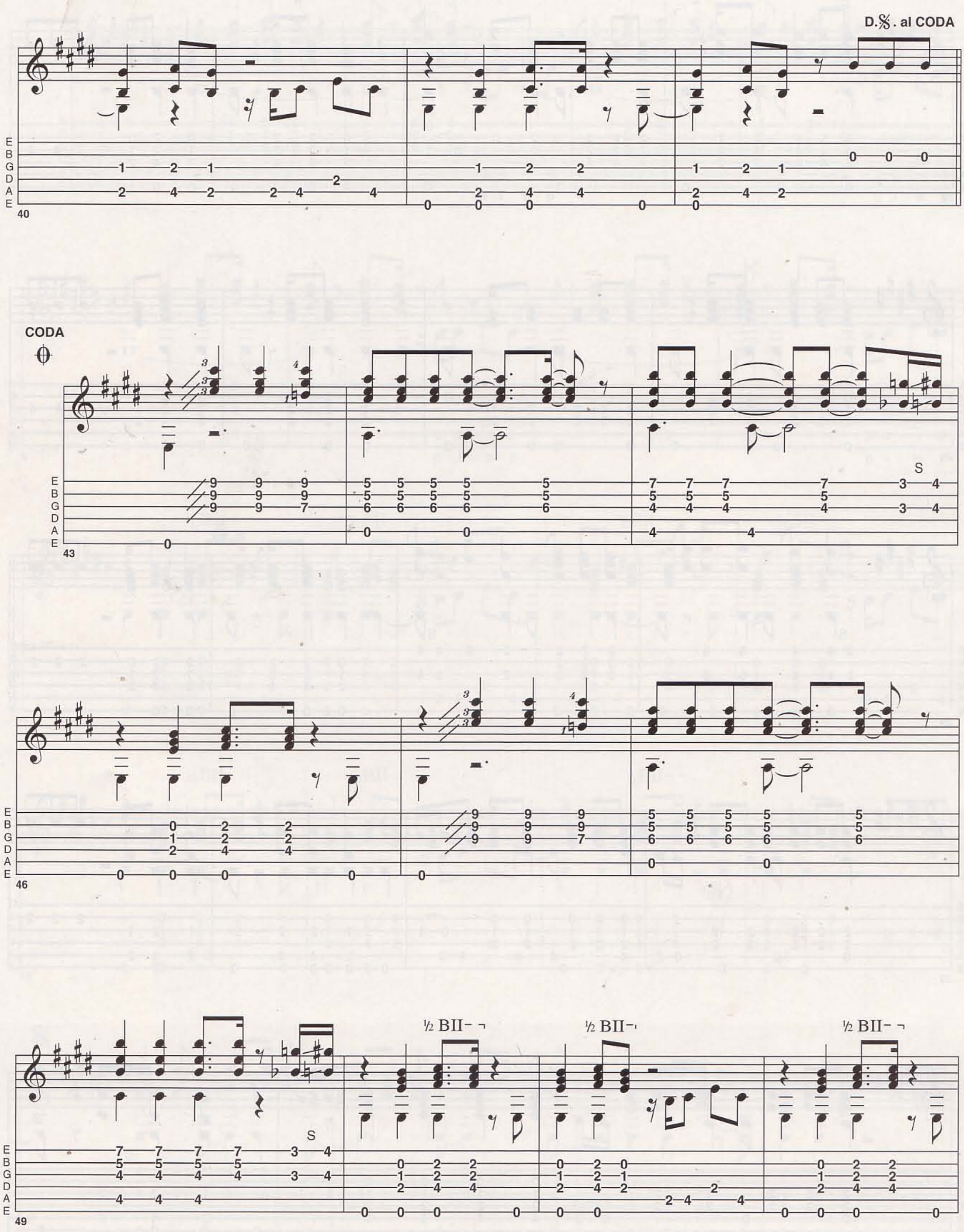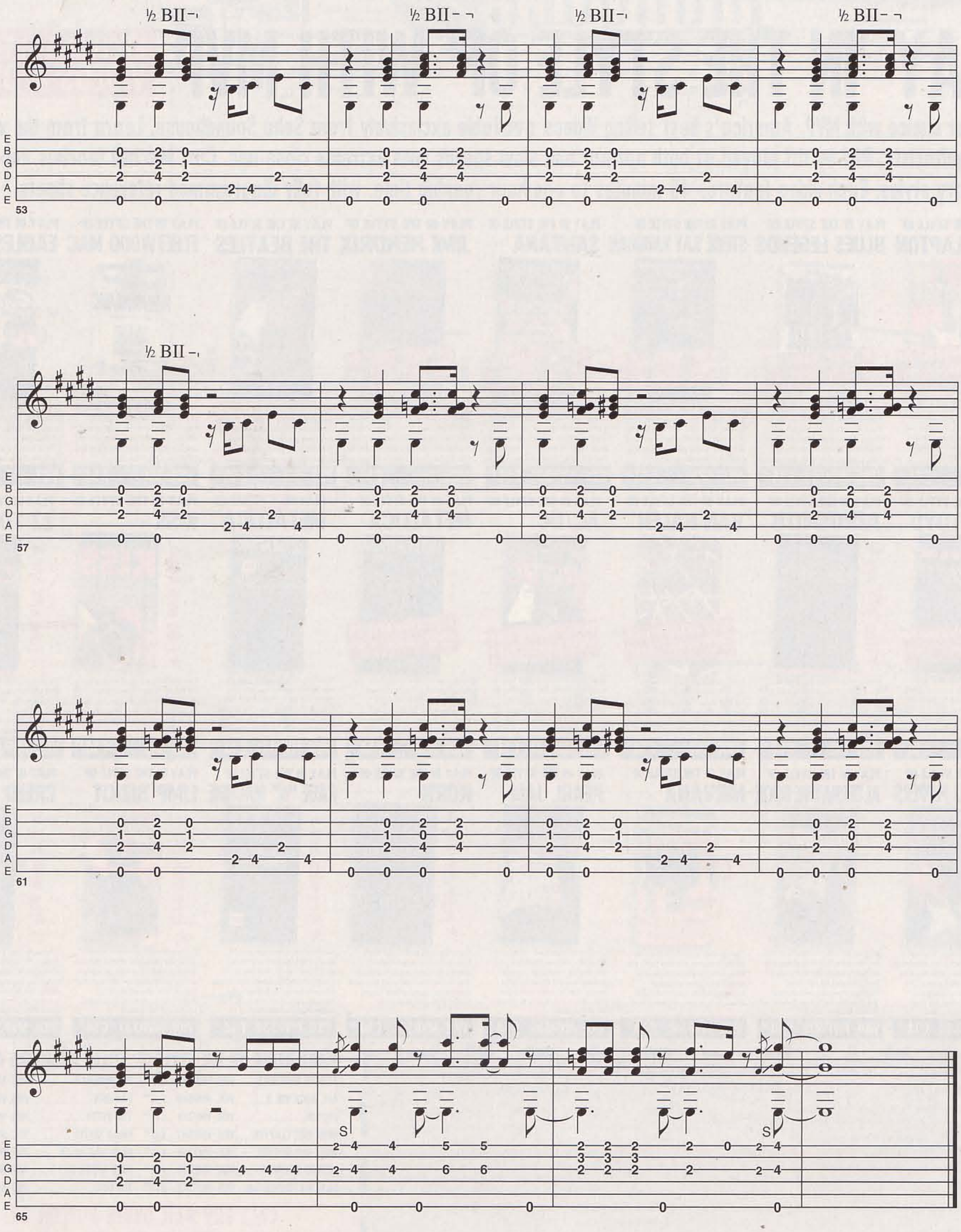




PRINCE '1999' ...CONTINUED



PRINCE '1999' ...CONTINUED



PRINCE '1999' ...CONTINUED



ON THE CD
TRACKS 11-24

11.-24. Examples 1-14

In this unique masterclass, Tuck Andress shows you how to play 'Time After Time'

TUCK ANDRESS Masterclass
TIME AFTER TIME

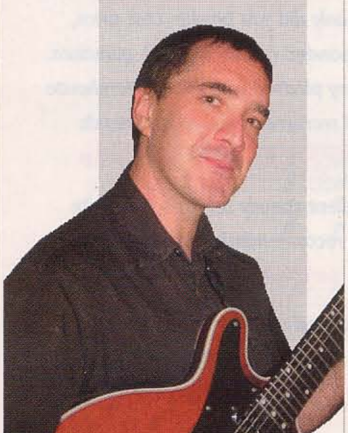
GT RATING
ADVANCED

Will help improve your:
- Right-hand playing style
- Knowledge of multi-guitar effects
- Groove playing technique

"Tuck can sound like three or four people playing simultaneously."

YOUR GT TUTOR
- ANDY JONES

See p9 for more info on all the GT tutors



TUCK IN!
RECOMMENDED LISTENING



TUCK ANDRESS AND PATTI CATHCART released their 'Tears Of Joy' debut album in 1988, containing their stunning version of 'Time After Time'. 'Love Warriors' (1989) added a Hendrix melody of 'Castles Made Of Sand'/'Little Wing' to nine T&P originals, while 1995's 'Learning How To Fly' is also recommended for its blend of originals and covers (more Hendrix, The Beatles, Joni Mitchell). Their latest album 'Chocolate Moment' is on their own T&P label. For more information, go to www.tuckandpatti.com

Top pick:
- **Tuck And Patti** 'Tears Of Joy'

Tuck Andress is the guitar-playing half of husband and wife duo Tuck and Patti. Considering that they rely on the textures of only guitar and voice, their music has incredible richness – not least due to Andress's unique guitar skills.

Tuck Andress was born in Oklahoma and studied classical guitar at Stanford University before travelling to Las Vegas to audition for a show band in 1980; also there was Patti Cathcart, a San Francisco native who was classically trained in the Bay Area. The two hit it off immediately, and began to perform as a duo around California beginning in 1981. They were married in 1983, but resisted recording contracts so they could cement their unique sound. Tuck & Patti signed to the Windham Hill Jazz label in '87, recording a string of albums. Their latest CD, on their own T&P label, is 'Chocolate Moment'.

Tuck now plays mostly with his right-hand fingers but started out as a pick player. His accompaniments are often very surprising – he really can sound like three or four people playing simultaneously.

I met up with Tuck at Islington's Union Chapel before a fabulous gig by the husband and wife duo. Before Tuck demonstrates some examples of his playing, I asked him about his unique style...

THE INTERVIEW

GT: Do you have a basic formula for arrangement?

TA: "No, not really. Well, to put a humorous light on it, I build from the bass up and then I figure out what the chord type is, and sooner or later, I deal with the upper notes of the chord. The reason it's humorous is that Patti works sort of inside out, or top down, most of the time and so it has completely shaken up the foundation that I took for granted all my life as a rhythm section player. You can really leave out all the chords, because what matters is the bass and drums.

"Patti is much more likely when we're working out a song to allow me to know first an inner line that has very little harmonic information, or at least not enough harmonic information for me to know what's going on. Then there might be an upper line, or a pattern of accents, or a rhythmic figure or something. And I've learned not to be impatient about it and want to go back to my old way of thinking and say 'what's the bass note?', because sooner or later that emerges. She's already hearing it, but it's really useful for a guitar player – who was as one-minded about how to approach things as I was – to be shaken out of that and learn to hear the other parts as having equal importance."

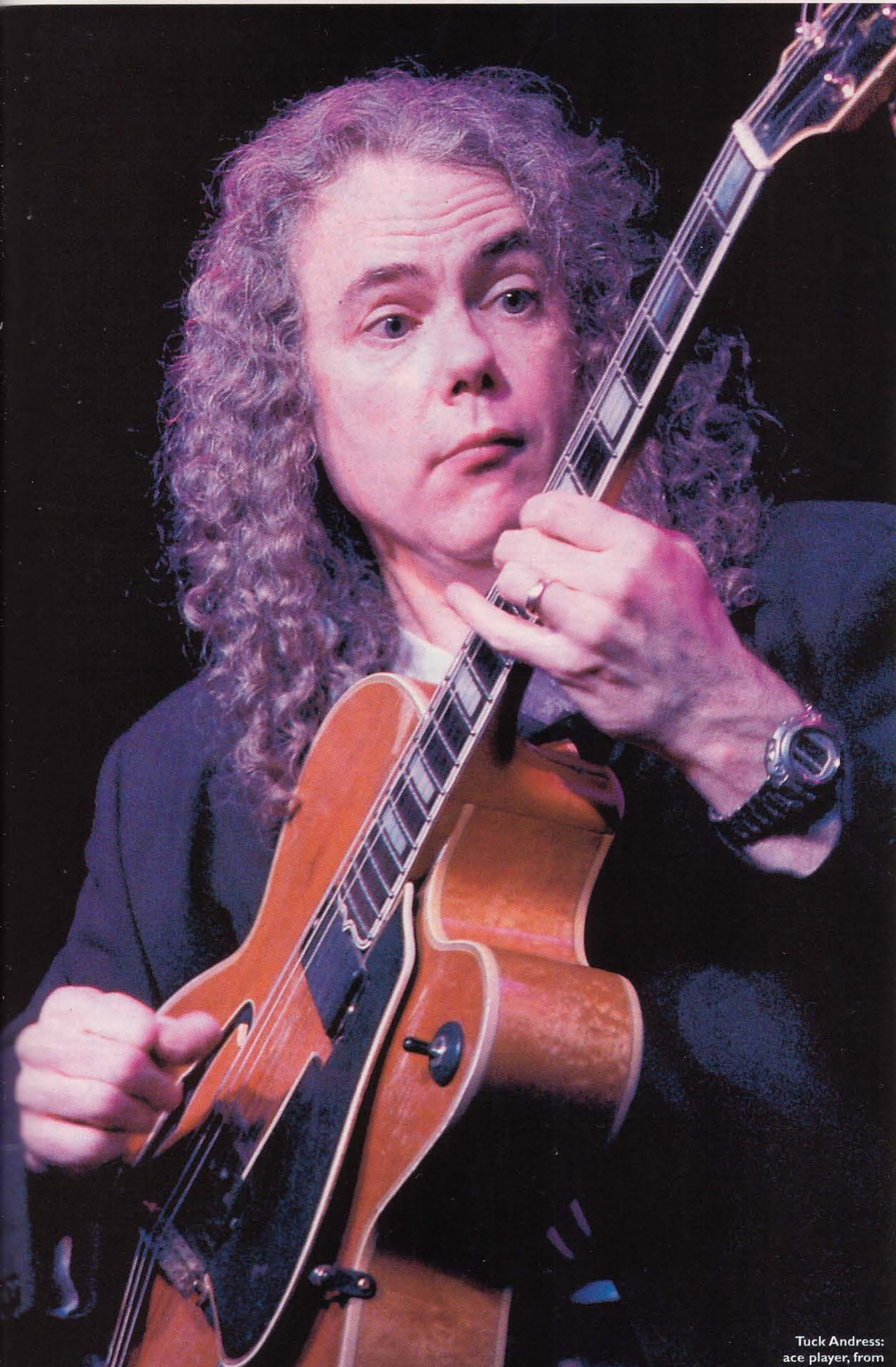
GT: How did you get together?

TA: "We played in a band together briefly and just fell in love with each other musically, and pretty soon quit the band and thought we'd put together a band and then started doing the duo and loved it. Neither of us was ready for that really on a musical level. We were both good at something, but not exactly at what we were doing. So we spent a lot of time just playing little clubs, trying to get it together.

"Even at the beginning, when you go back and listen to old tapes, you can tell there's a lot of promise there but initially it was just promise – it wasn't fully realised at all. Especially on my end, because I was a pick-style player and was just starting to learn fingerstyle again, having taken one semester of classical guitar at college. I was a rock 'n' roller. I spent my whole life playing electric guitar with a pick and then, all of a sudden, Patti and I got together."

GT: Your playing reminds me of Joe Pass in places – did you ever transcribe anything by him?

TA: "No, I really didn't. He wasn't much of an influence on me. Maybe because I came more from the funk side of things, and so I was


Tuck Andress: ace player, from funk to fingerstyle.

REDFERNS

PRO TIP

"ONE OF THE THINGS that we've done with our lives is focus on one thing rather than do a lot of things. It lets us explore depths and get to the point where we really know each other musically. At the same time, there are a lot of surprises all the time. It's still definitely jamming and improvised in spirit that keeps it fresh and keeps us on the edge."



Tuck Andress and Patti Cathcart: working in marital and musical harmony.

"I worked very hard on developing a good ear because all my heroes played by ear."

already trying to figure out how to do funky things and do pop songs."

GT: How long do you leave until you put a new arrangement in the set – do you wait until you're totally comfortable or do you go for it?

TA: "Go for it! That's Patti's fault – she doesn't like to wait around, she likes things to be on the edge. We go for it in recording too. Of course, now I'm more flexible – I can learn new things a little faster than I did before. But still, we always end up recording songs with me not being fully on top of whatever new technique I had to learn in order to solve the musical problems."

GT: Where did you get your sense of harmony from?

TA: "I worked very hard on developing a good ear because all my heroes played by ear. As soon as I knew Wes Montgomery played by ear, he was my favourite guitar player, then I thought 'OK, I can't go to any guitar player that's going to teach me how to read music, because Wes didn't do it'. He was self-taught, so I'd better be self-taught. I really started reasoning like that. I said, 'Who are my heroes? How did *they* learn?' Even if I can't learn the same way, I need to try to imitate that or bring about the same kind of experience as much as I can. Especially being a real intellectual, studied person in the first place. I have to compensate for that whole side of my personality. So I made myself listen, listen, listen and figure it out. And then, as an organised person, I could do variations and figure out the fingerings or voicings, or all the inversions or harmonise all the scales on all the strings sets – all those kinds of ways that you can branch on the tree...

"As soon as I'd hear Wes play some sort of nice chord, I'd find all the related ways that you could develop it. I'd also listen to the changes that piano players would play. Whenever a change would tickle my ear, I'd figure it out to the point where I could immediately hear a 13 #11 chord. Which is a whole different experience from a 13sus chord. I'd wonder, 'What's that thing that Herbie Hancock is doing that's so cool?' I could hear basically what the notes are, but there's some other note in there that's really neat. I'd go through and just say there are 12 notes. He either played it or he didn't, and just take them one at a time and come up with what the chord is and then see how I'd deal with it on the guitar.

"I did it with piano players, I do it with movie music, The Beatles, Steely Dan... Any time you hear a nice change, just figure it out!" GT

SOUND ADVICE
PRESTON PERFECT

AMAZINGLY, TUCK DOESN'T use an amp but plugs his Gibson direct into a PA or mixing board.

"My guitar has one Bartolini pickup and a buffer preamp. So the output impedance of the guitar is 100 ohms, which allows me to drive anything as opposed to only going into a guitar amp and having all the highs lost in the process. So I can plug into a console or straight into an EQ or something and not need a D/I box. There are no speakers until the final speakers in the equation, whether it's a live front of house system or the listener's speakers at home. I use just a little bit of reverb. My foot's on the volume pedal all the time, it's an integral part of my playing in ways I can't even describe. Initially it had to do with giving me the flexibility to respond to Patti's dynamic range, which was wider than mine with fingers alone. But once my foot was on that pedal all the time, it started doing all those organ player-type things. I use a Lexicon 550 reverb."

Tuck's guitar is an old Gibson L5. He's lowered the pickup on the bass side and has it really high on the treble side. This reduces the feedback that all jazz guitars suffer from. The guitar is also stuffed with foam.

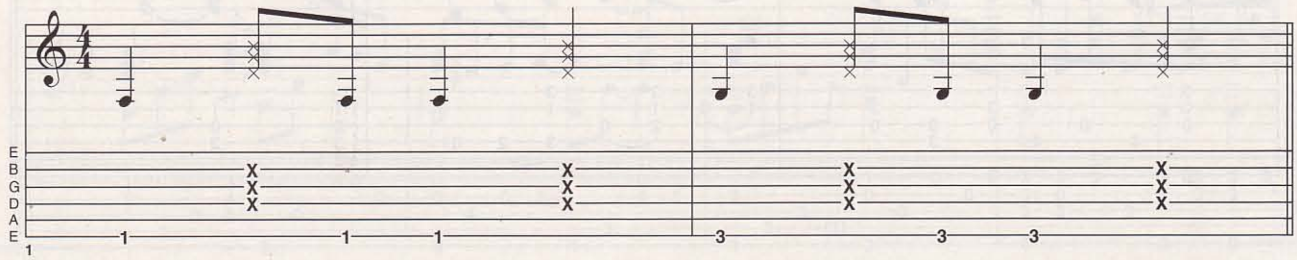


TRACKS 11-24

'Time After Time' Words & Music by Cyndi Lauper & Robert Hyman © 1983 Dub Notes and Rellla Music Corp, USA Sony/ATV Music Publishing (UK) Limited (50%). Used by permission of Music Sales Limited. (50%) Warner/Chappell Music Ltd, London W6 8BS Reproduced by permission of International Music Publications Ltd All Rights Reserved. International Copyright Secured.

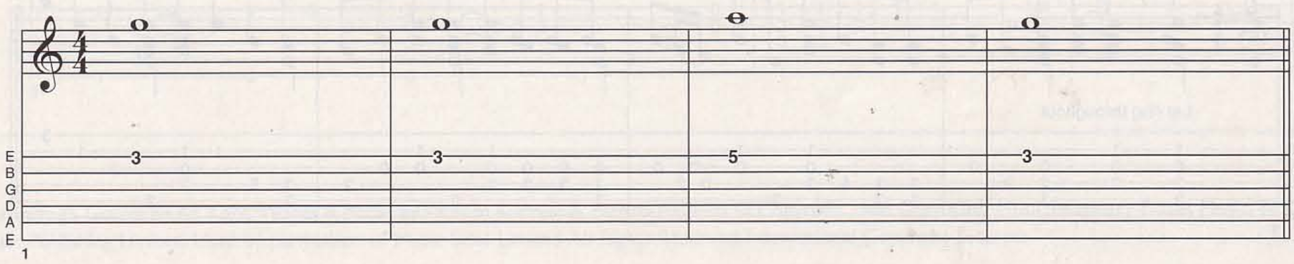
EXAMPLE 1 'TIME AFTER TIME'

THIS SHOWS TUCK'S USE of damping on a bass part. By damping the bass part and letting the top parts ring, he reinforces the impression that there is more than one instrument playing. The damped bass part sounds like an old Fender bass with flatwood strings.
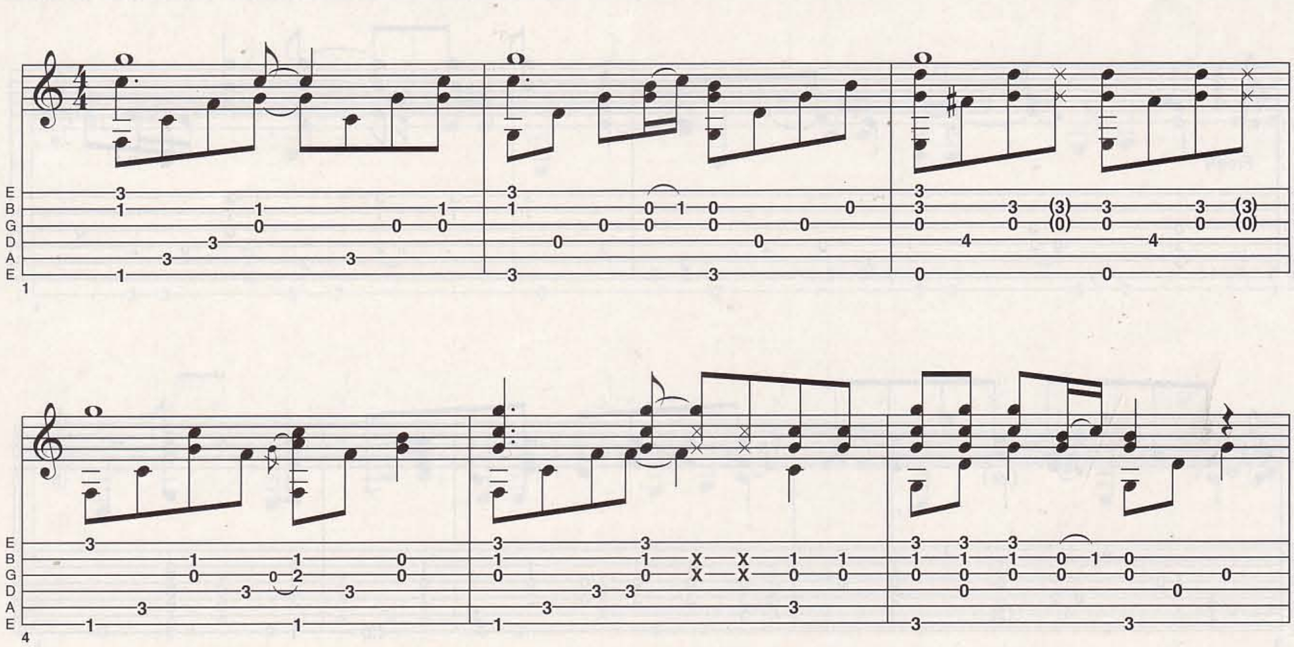


EXAMPLE 2 'TIME AFTER TIME'

THIS SHOWS THE top line sustaining over the other parts: it's a little like a part for strings.
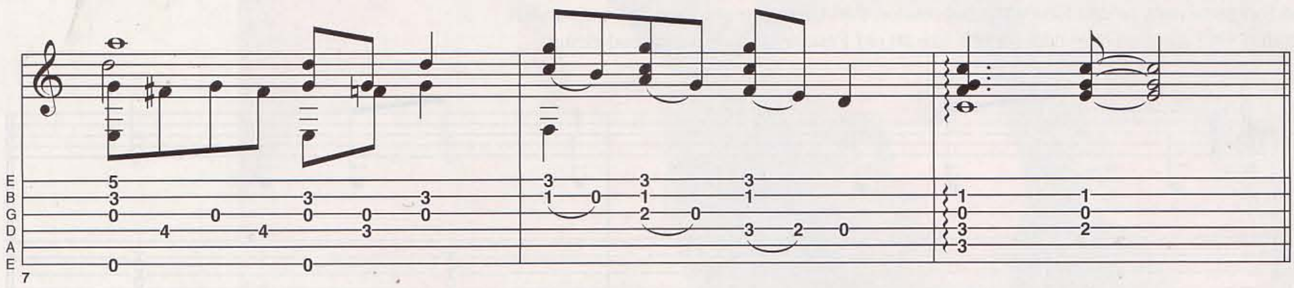


EXAMPLE 3 'TIME AFTER TIME'

THIS SHOWS THE FIRST section of 'Time After Time'. We've got the slow-moving line on top, an arpeggio figure in the middle and the bass part underneath. Note that Tuck often frets low Fs with his left-hand thumb.
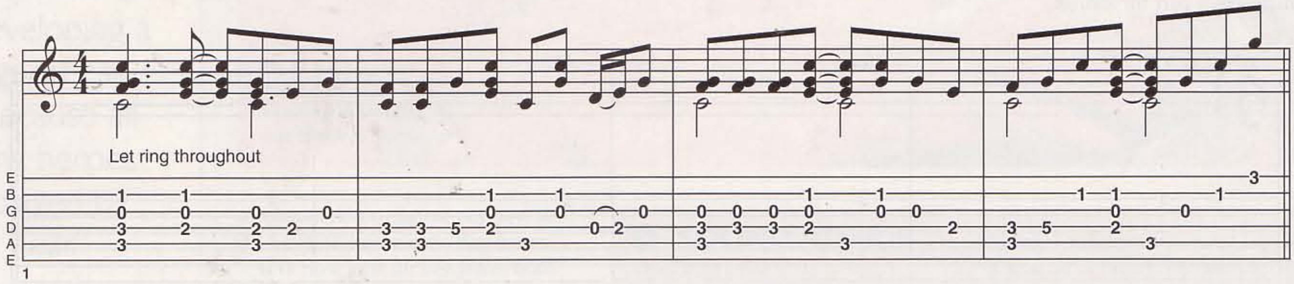


EXAMPLE 3 'TIME AFTER TIME' ....CONTINUED
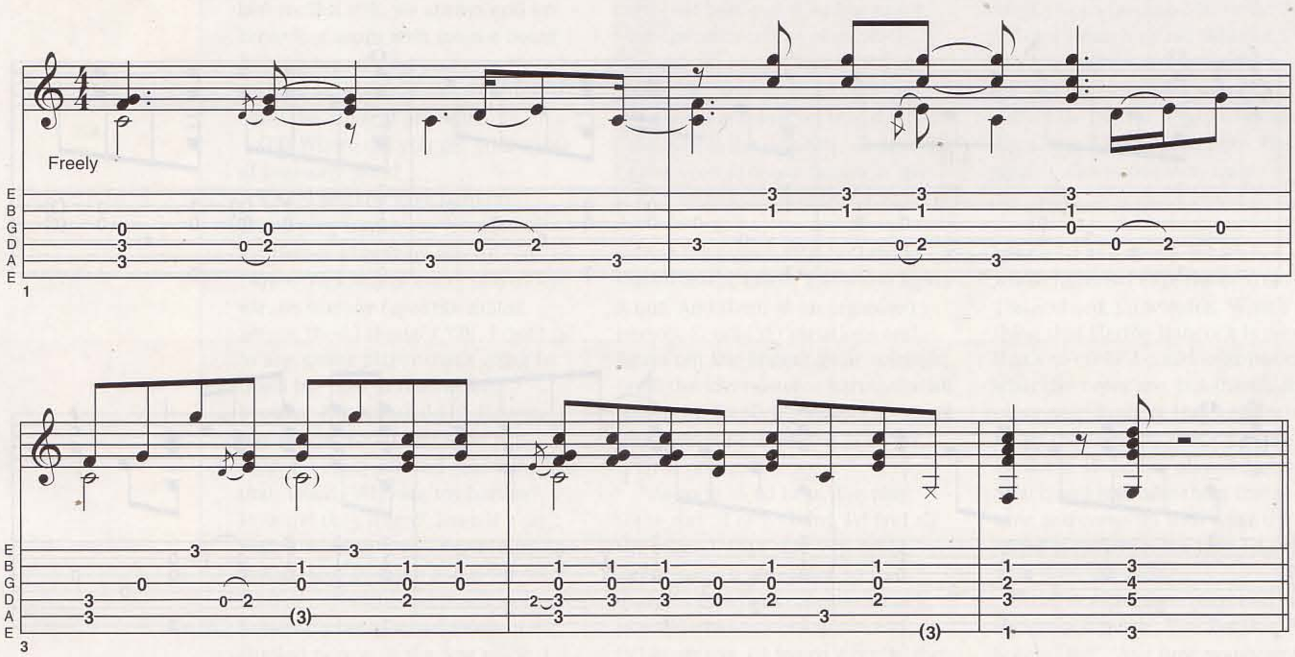


EXAMPLE 4 'TIME AFTER TIME'

SHOWS THE SECOND SECTION of the piece. The chords are simple – Csus4 to C. Tuck spices it up by changing the exact figuration.



EXAMPLE 5 'TIME AFTER TIME'
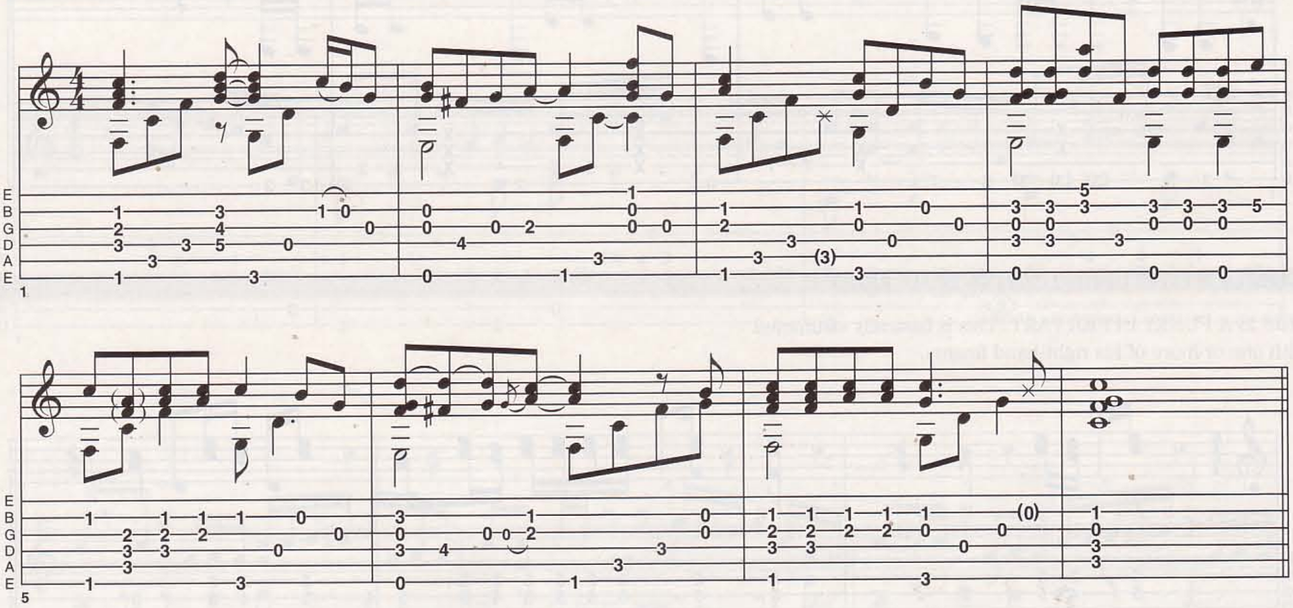
THIS SHOWS THE SAME SECTION but here Tuck's differentiating more between the bass and top parts by strumming using his right-hand fingers while the right-hand thumb takes care of the bass.
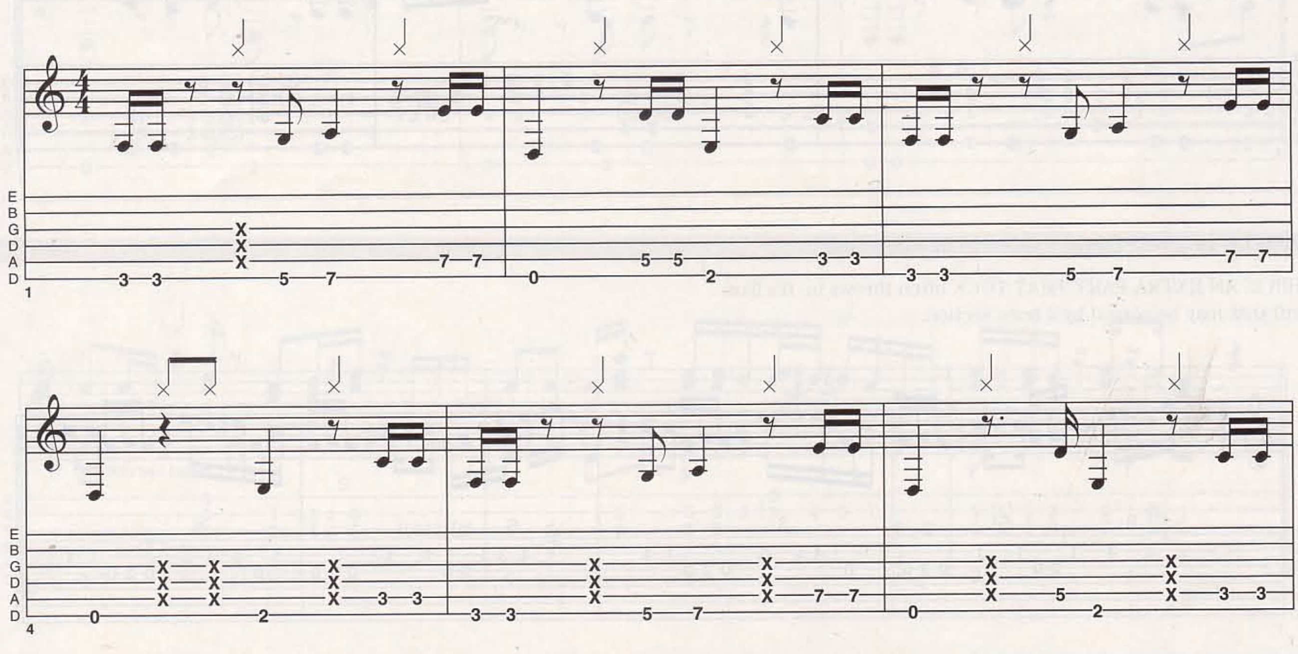




EXAMPLE 6 'TIME AFTER TIME'

SHOWS THE NEXT SECTION of 'Time After Time'. The triads on top sound like a keyboard figure. Note that there's only one part moving at a time, but the sound is still more like two or three instruments playing.

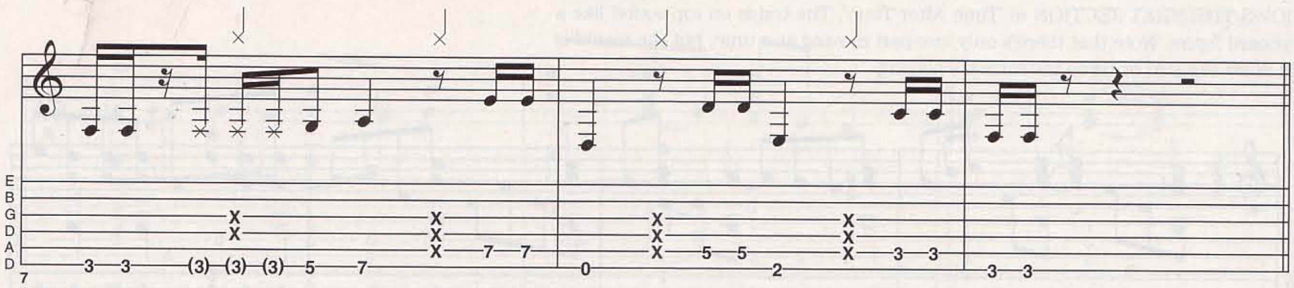


EXAMPLE 7 'EVERYTHING'S GONNA BE ALL RIGHT'

TUCK SAYS: "MY OWN SONG, 'Everything's Gonna Be All Right', is an exercise in simultaneously doing down/up strokes with the thumb and alternating free strokes on chords – either diads or three notes at once. I'm kind of strumming with the index finger and middle finger of the right hand. And for a percussive effect, I might make it a down stroke. At some point I realised I wanted that strummed sound on top of the distinct sound of the bass line." **EXAMPLE 7** shows the bass line for 'Everything's Gonna Be All Right'. Listen to how Tuck hits the strings on 2 and 4. A lot of folk players use this technique, but Tuck does it even while picking notes with the thumb or right-hand fingers – he just uses whichever right-hand digits are available.
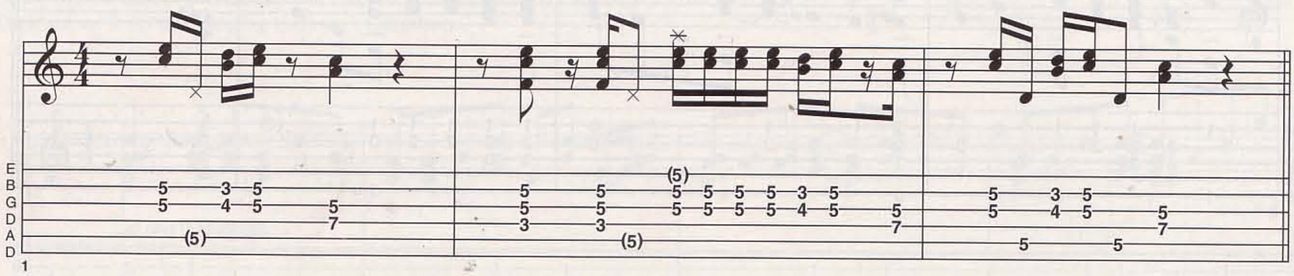


EXAMPLE 7 'EVERYTHING'S GONNA BE ALL RIGHT' ....CONTINUED
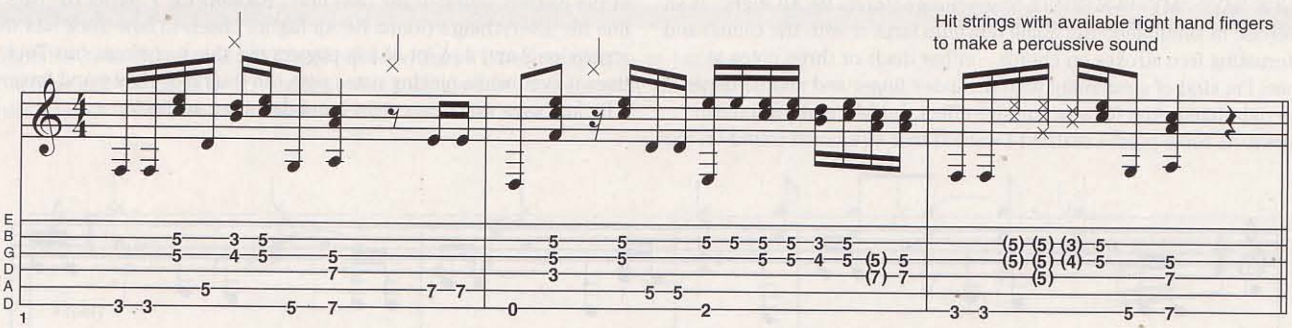


EXAMPLE 8 'EVERYTHING'S GONNA BE ALL RIGHT'

THIS IS A FUNKY UPPER PART. This is basically strummed with one or more of his right-hand fingers.
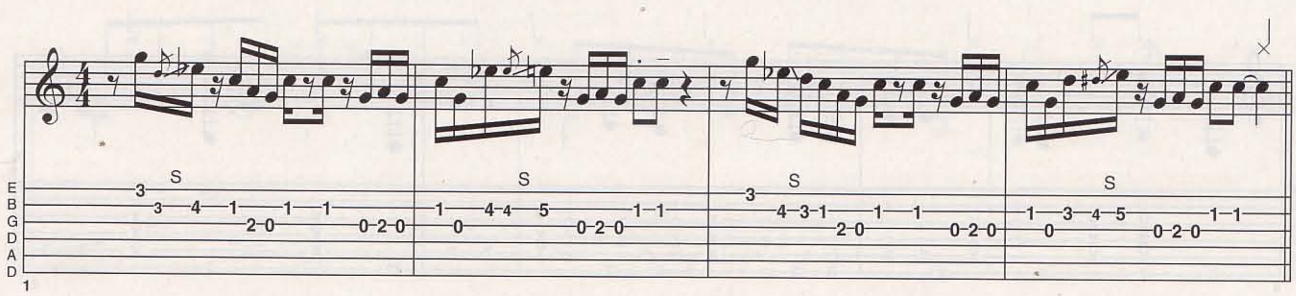


EXAMPLE 9 'EVERYTHING'S GONNA BE ALL RIGHT'

THIS SHOWS THE BASIC GROOVE – the two above parts combined. Note how Tuck still keeps hitting the guitar on 2 and 4 for percussive effect.



EXAMPLE 10 'EVERYTHING'S GONNA BE ALL RIGHT'
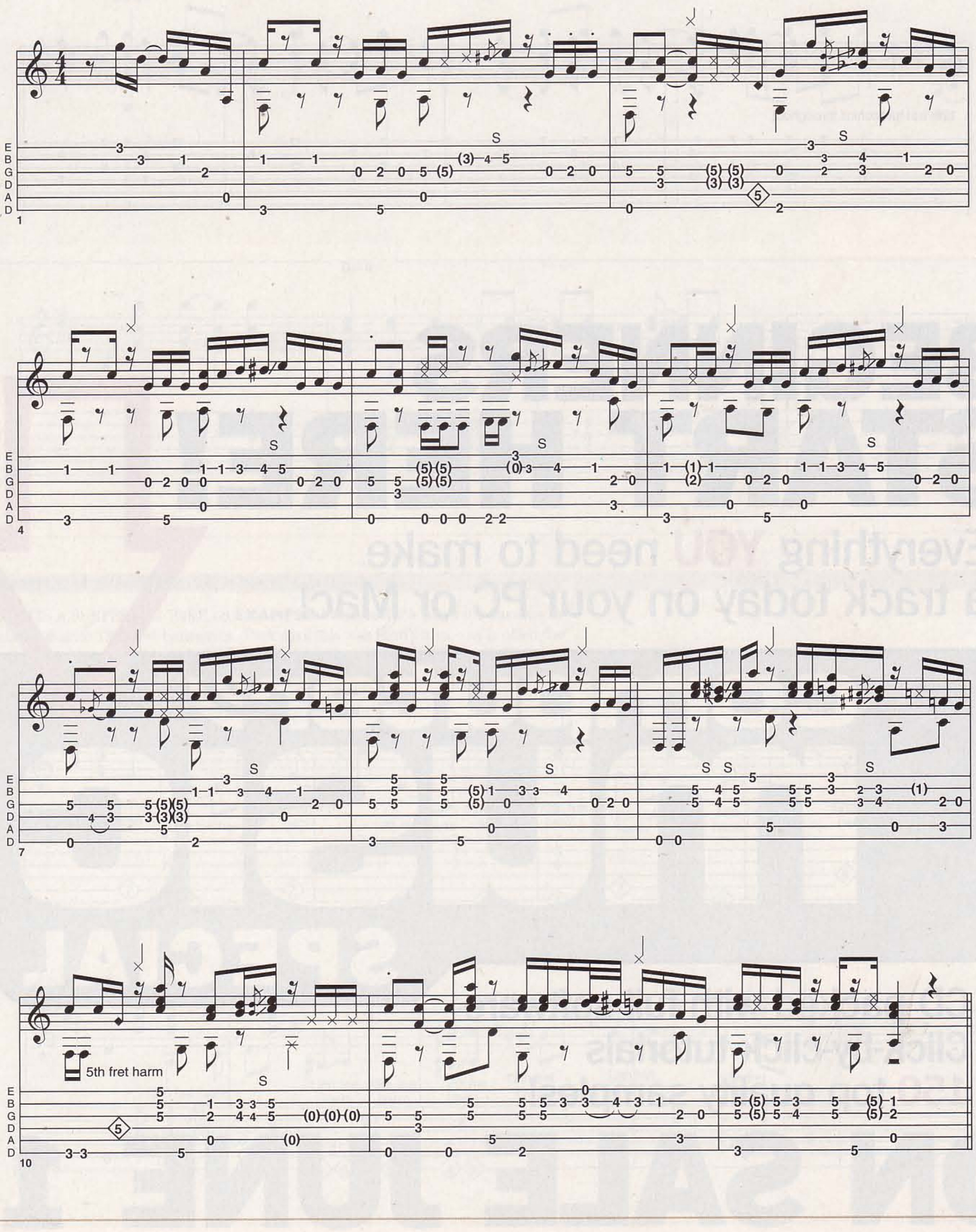
THIS IS AN EXTRA PART THAT TUCK often throws in. It's like a riff that may be played by a horn section.
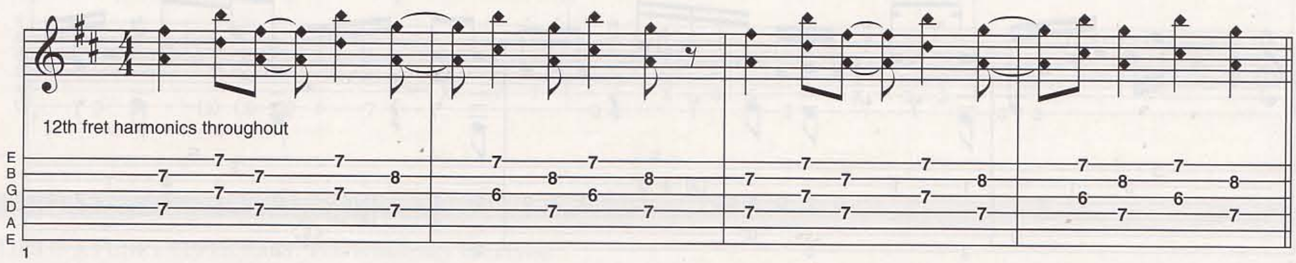




EXAMPLE 11 'EVERYTHING'S GONNA BE ALL RIGHT'

THIS DEMONSTRATES HOW TUCK uses **EXAMPLE 10** in the arrangement. After a few bars, he starts integrating the original funky strummed part of **EXAMPLE 8**. Here we can clearly hear how flexible is Tuck's command of the various parts.



EXAMPLE 12 'EVERYTHING'S GONNA BE ALL RIGHT'
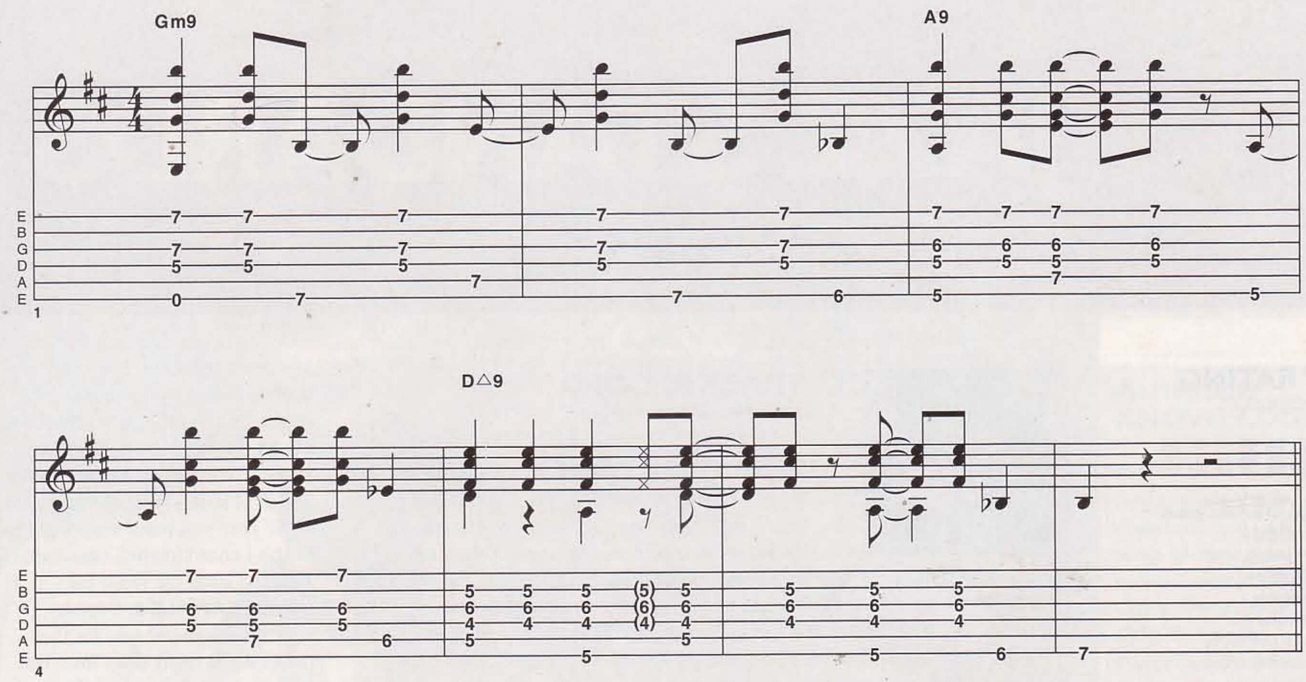
THIS SHOWS TUCK'S 'MUSIC BOX' effect. Here we've got classical-style 12th-fret harmonics in double stops. The right-hand middle finger touches the node of the top note that is plucked with the pinky. The right-hand index finger touches the node of the bottom note that is plucked by the thumb.





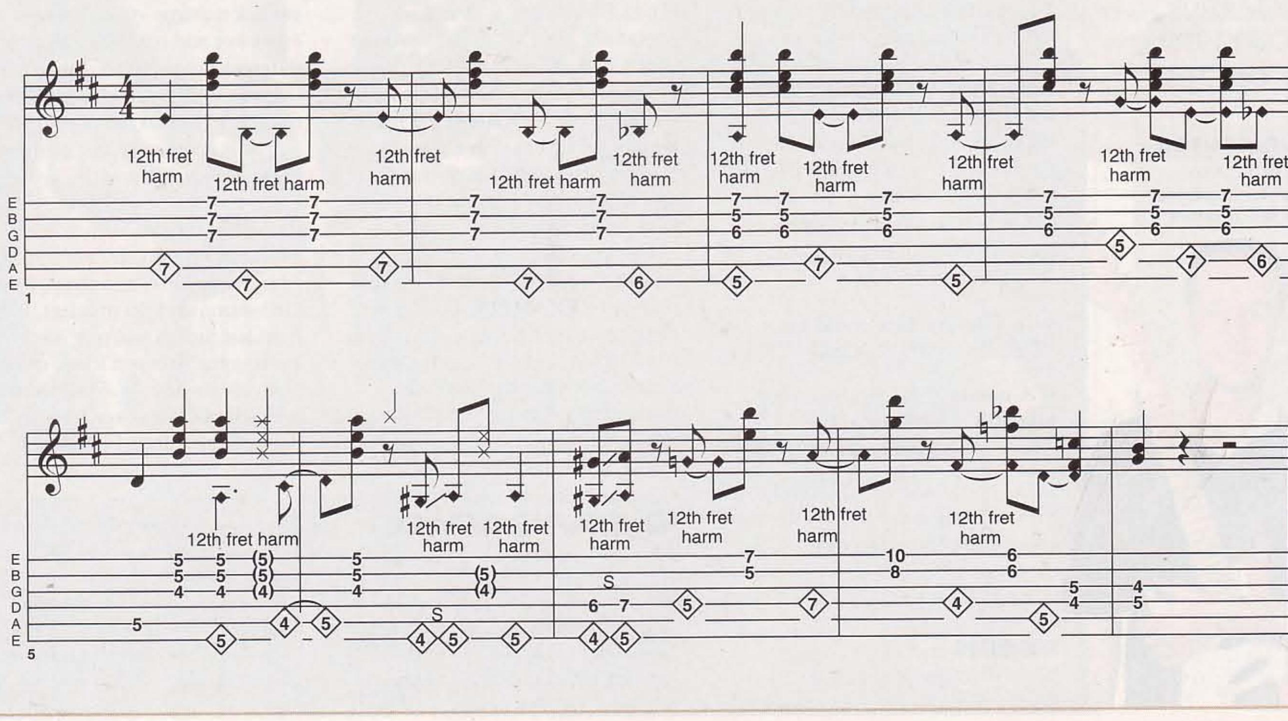
EXAMPLE 13 'EVERYTHING'S GONNA BE ALL RIGHT'

THIS IS A FAIRLY TRADITIONAL Latin guitar groove. It's mostly roots and 5ths in the bass.



EXAMPLE 14 'EVERYTHING'S GONNA BE ALL RIGHT'

THIS IS A SURPRISING TAKE on **EXAMPLE 13**. Here Tuck plays the bassline in classical-style 12th-fret harmonics. Tuck says this was Patti's idea – as is often the case with his arrangements.



ON THE CD
TRACKS 25-35

25. Introduction
26. Example 1
27.-28. Intro/Example 2
29.-30. Intro/Example 3
31.-32. Intro/Example 4
33.-34. Intro/Example 5
35. Backing track

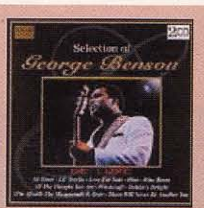
This month we're expanding our rhythmic and harmonic horizons with the Kenny Dorham-penned classic, 'Blue Bossa'.

JAZZ STANDARDS

BLUE BOSSA

GT RATING
MODERATE

Helps improve your:
- **Arpeggio knowledge and application**
- **Soloing vocabulary**
- **Jazz phrasing**
- **Jazz repertoire**



TRACK RECORD

THE ORIGINAL OF 'BLUE BOSSA' CAN BE HEARD ON KENNY DORHAM'S 'THE BEST OF KENNY DORHAM'

TRUMPETER KENNY DORHAM wrote 'Blue Bossa' and his version can be heard on 'The Best Of Kenny Dorham – Blue Note Years' (Blue Note). Many great musicians have also recorded versions of the tune, including guitarists Pat Martino (on the 1976 album 'Exit'), Joe Pass (on 'We'll Be Together Again'), George Benson (quite a few live compilations, but try 'Backtrax' or 'Blue Bossa') and Kenny Burrell (on 1979's 'Moon and Sand'). There's also a great duo version by Bobby McFerrin with Chick Corea on piano and McFerrin singing the bass line.

"When it comes to soloing, start by playing around the key centres."

YOUR GT TUTOR
PETE CALLARD
See p9 for more info on all the GT tutors



A 16-bar bossa nova tune, 'Blue Bossa' is in C minor based around minor and major II-V-I progressions. As with any standard, it's important to learn the melody before getting into soloing, so clock **EXAMPLES 1** and **2** for a single note and harmonised version of the 'head' (ie melody).

MINOR II-V-I PROGRESSIONS

We've looked at II-V-I sequences in depth recently, but 'Blue Bossa' throws in a new variation – the minor II-V-I. A minor II-V-I is, no surprises, the minor equivalent of a major II-V-I, built from II, V and I chords in a major key.

◆ **In C major this could be:**
Dmin7 G7 Cmaj7

◆ **A minor II-V-I in the minor key of A minor could be:**
Bmin7♭5 Emin7 Amin7

The only change to this is a bit of harmonic 'sleight of hand' with the V chord, changing it from a min7 to a dominant 7 to make the resolution to the I chord stronger.

SOLOING

When it comes to soloing on 'Blue Bossa', probably the easiest way to start is by playing around the key centres. 'Blue Bossa' is basically in two keys – C minor and D♭ major – so to solo on it, you can play the C minor scale (C D E♭ F G A♭ B♭)/ C minor pentatonic (C E♭ F G B♭) for the first 8 bars, moving to D♭ major (D♭ E♭ F G♭ A♭ B♭ C)/ D♭ major pentatonic (D♭ E♭ F A♭ B♭) for the next 4 bars. Then move back down to Cminor/ Cminor pentatonic for the last 4 bars (**EXAMPLE 3**). The key centre approach is a good starting point, but jazz players generally prefer to outline a harmony more specifically.

A good exercise is to play arpeggios around the chords in the sequence (**EXAMPLE 4**). This helps you to get the changes in your head and under your fingers, which makes your solos harmonically stronger. Try soloing using only arpeggios, then mixing them in with key centre playing. There are also several resolving dominant 7th chords in the sequence (**BARS 6, 10, 14, 16**) for which the altered scale (7th mode of melodic minor – 1 ♭2 ♭3 ♭4 ♭5 ♭6 ♭7) can be used, but make sure you resolve strongly back to the I chord in each case. See GT June '03 issue for more info.

For **EXAMPLE 5**, I've put together a sample solo for the progression using licks from last month. As the sequence features two minor II-V-Is (**BARS 5-8** and **13-15**, plus a minor II-V-I turnaround in **BAR 16** to get back to Cmin7 in **BAR 1**), I adapted some licks to fit the changes. I changed the notes on the II chord to fit around a min7♭5 chord and changed notes on the I chord to fit around a min7 chord. This is a great way to get lick mileage – learn them in every key and modify them to fit different progressions. I then tried to connect them smoothly so that they didn't sound too pre-rehearsed.

This is another crucial element to using licks well – practise getting in and out of them, so that they don't sound like they've been spliced into an unrelated idea. Try constructing your own solo around the sequence; take your own licks or adapt some from last month and practise improvising between them, using them as 'guideposts'. We'll learn some classic guitar versions of 'Blue Bossa' next month. Have fun! GT

SOUND ADVICE

BIG BOSSA SOUND

For the GT version, I used a Gibson ES-175 strung .013-.056 and set to the neck pickup with the tone control between 3 and 4. I plugged this into a Pod set to 'Small Tweed' with a bit of compression with reverb added on the desk.

Drums and double bass come courtesy of Simon Pearson and Rob Rickenberg, and were recorded live at ACM by Adam Pain.



George Benson, who also recorded 'Blue Bossa'

RETNA

PRO TIP

BOSSA NOVA (literally 'new beat') is a Latin style mixing Brazilian rhythms and melodies with the harmony of jazz, and was pioneered by guitarist and composer Antonio Carlos Jobim in the 1950s. Jobim's best-known compositions include the standards 'The Girl From Ipanema', 'Wave', 'One Note Samba', 'Desafinado' and 'How Insensitive'.
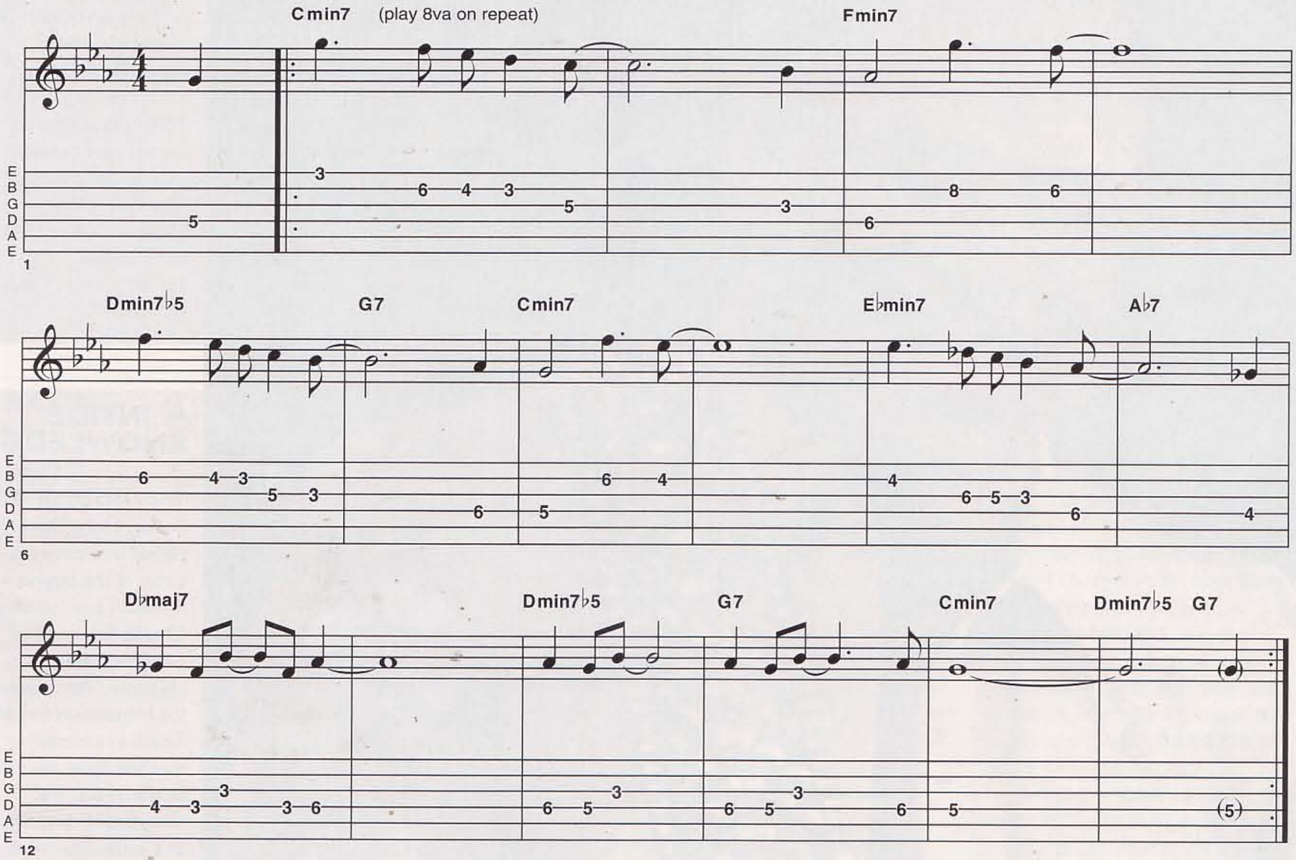
INSIDE KNOWLEDGE

THE WRITER OF 'Blue Bossa', Kenny Dorham, played trumpet with some of the biggest names in jazz including Charlie Parker, Dizzy Gillespie, Lionel Hampton, Art Blakey, Joe Henderson and Max Roach in a career spanning from the 1940s to the 1960s. He recorded several albums as a leader, the most acclaimed period being his Blue Note sessions from '61-'64. As well as an accomplished soloist, Dorham was also a fine composer, and this standard was his most famous achievement. He died in 1972.

JAZZ STANDARDS 'BLUE BOSSA'

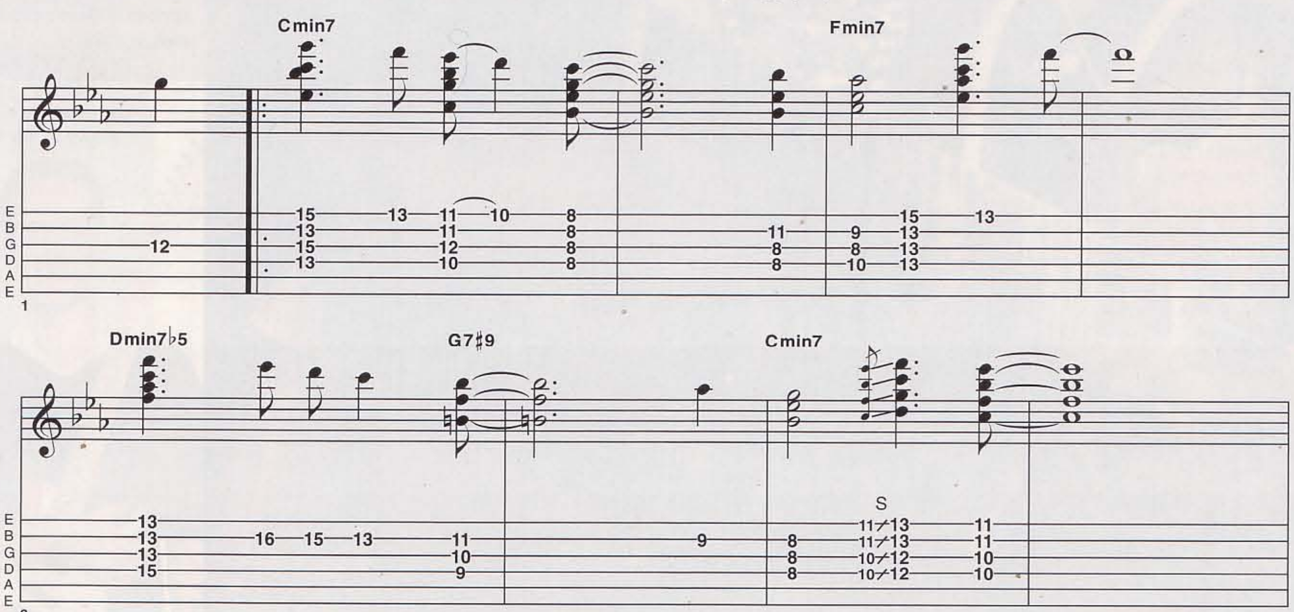
EXAMPLE 1 'BLUE BOSSA' MELODY

EXAMPLE 1 shows the melody to 'Blue Bossa'. I've included fingerings but they're only suggestions – feel free to adapt or completely change them, and be free with the phrasing. The second time through, I play the melody an octave higher than written for variation.



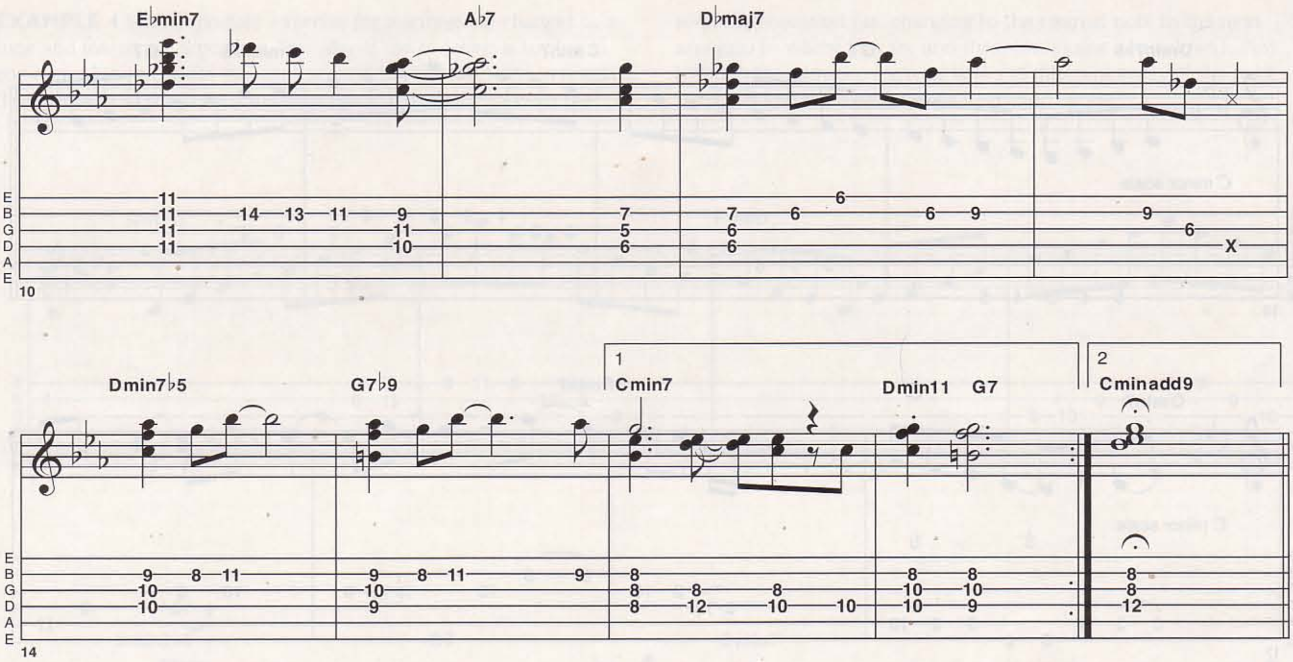
EXAMPLE 2 'BLUE BOSSA' ADDING MELODY CHORDS

EXAMPLE 2 shows another approach to playing the melody, this time combining melody notes and chords. This works well if you're playing with just bass and drums, as you can add the chords around the melody to fill out the harmony. Note that the voicings are much smaller than if you were playing a solo chord melody, as the bass is already supplying the root notes and other chord tones.

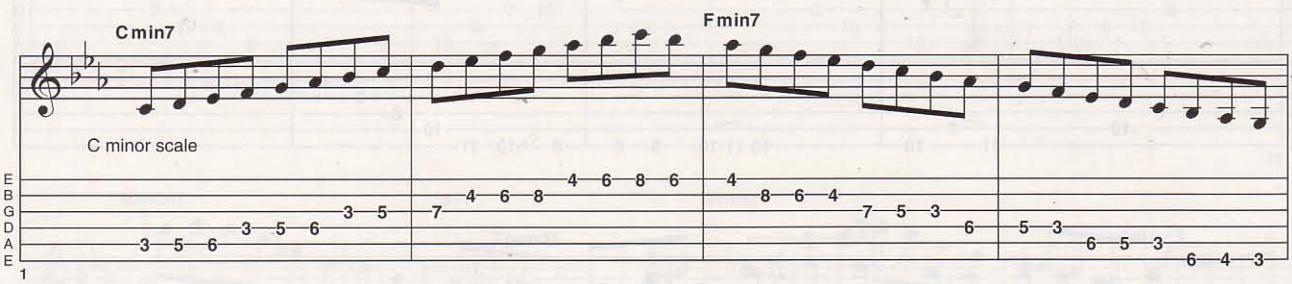




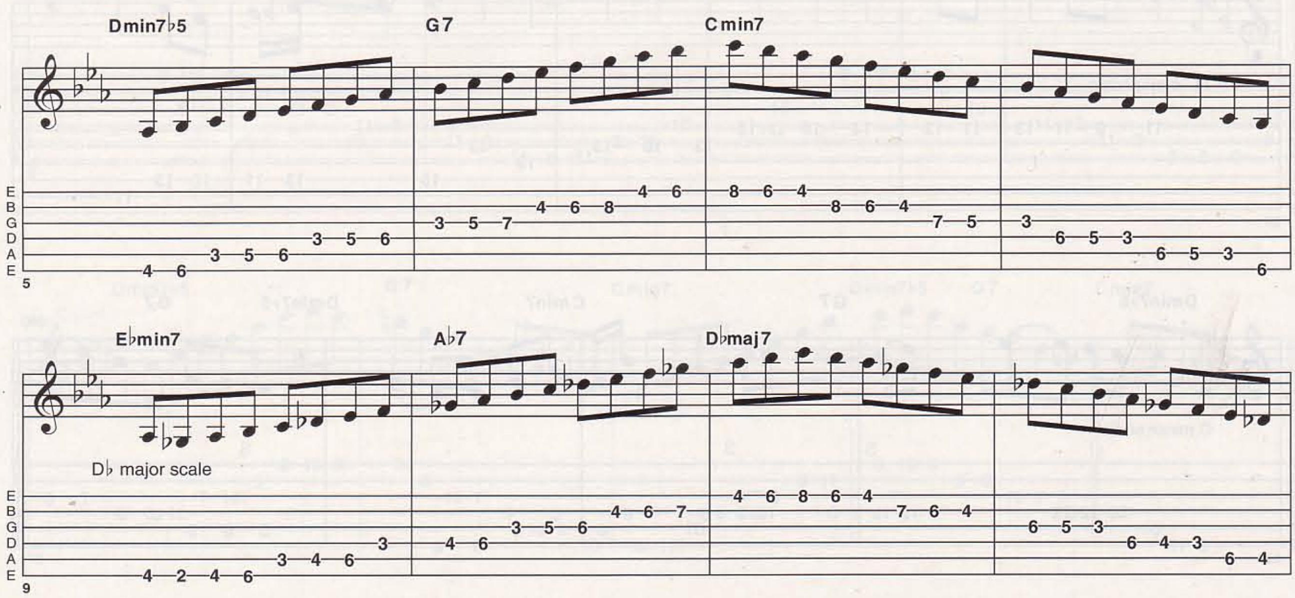
EXAMPLE 2 'BLUE BOSSA' ADDING MELODY CHORDS ...CONTINUED



EXAMPLE 3 SOLOING WITH THE KEY CENTRE APPROACH

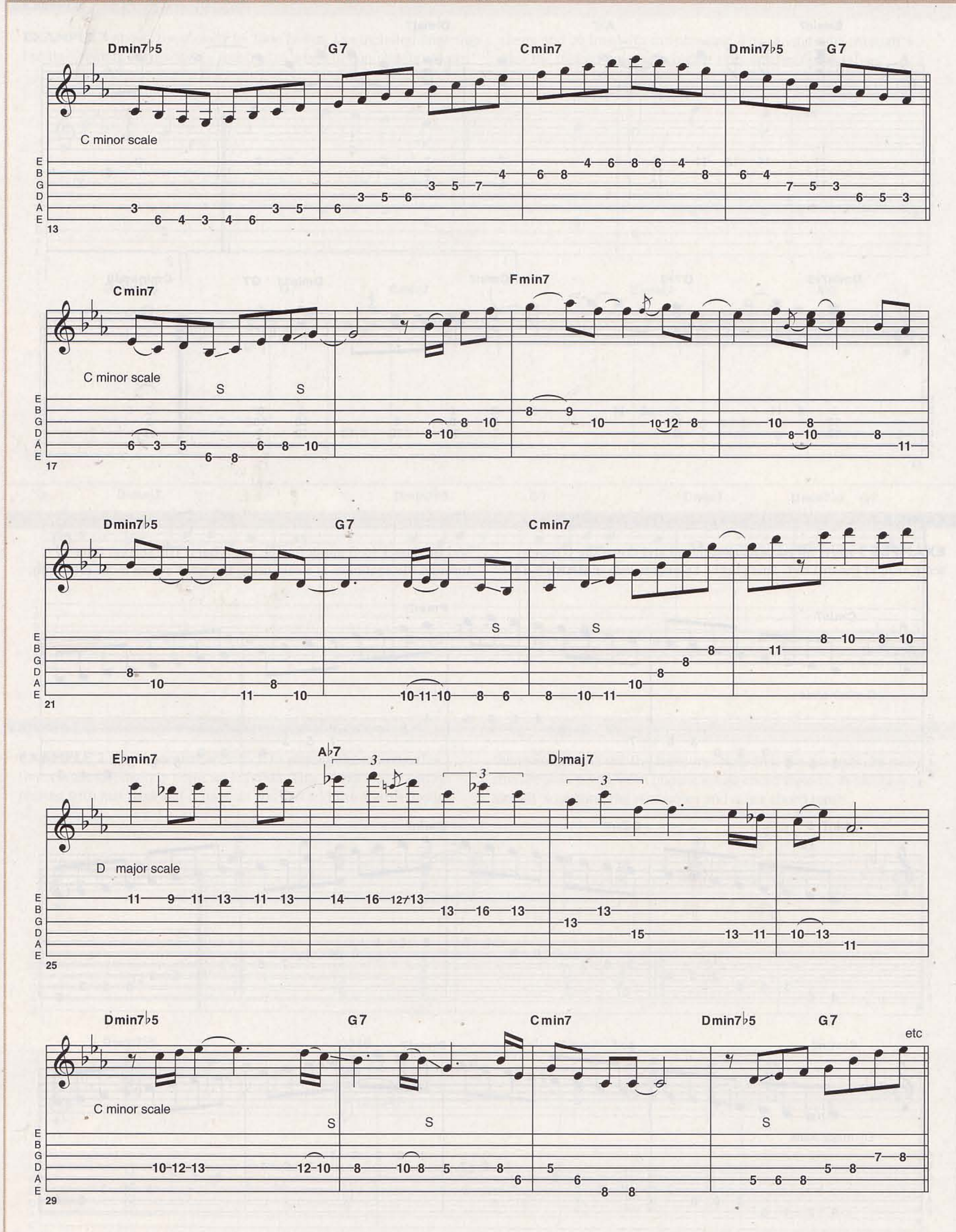


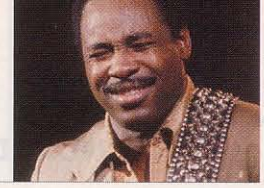
EXAMPLE 3 starts off running straight up and down the C minor scale around the 3rd fret, changing to D♭ major scale in **BARS 9-12** and then back to C minor for the last 4 bars. The second time through the sequence is a solo using the same scales more creatively.



JAZZ STANDARDS 'BLUE BOSSA'

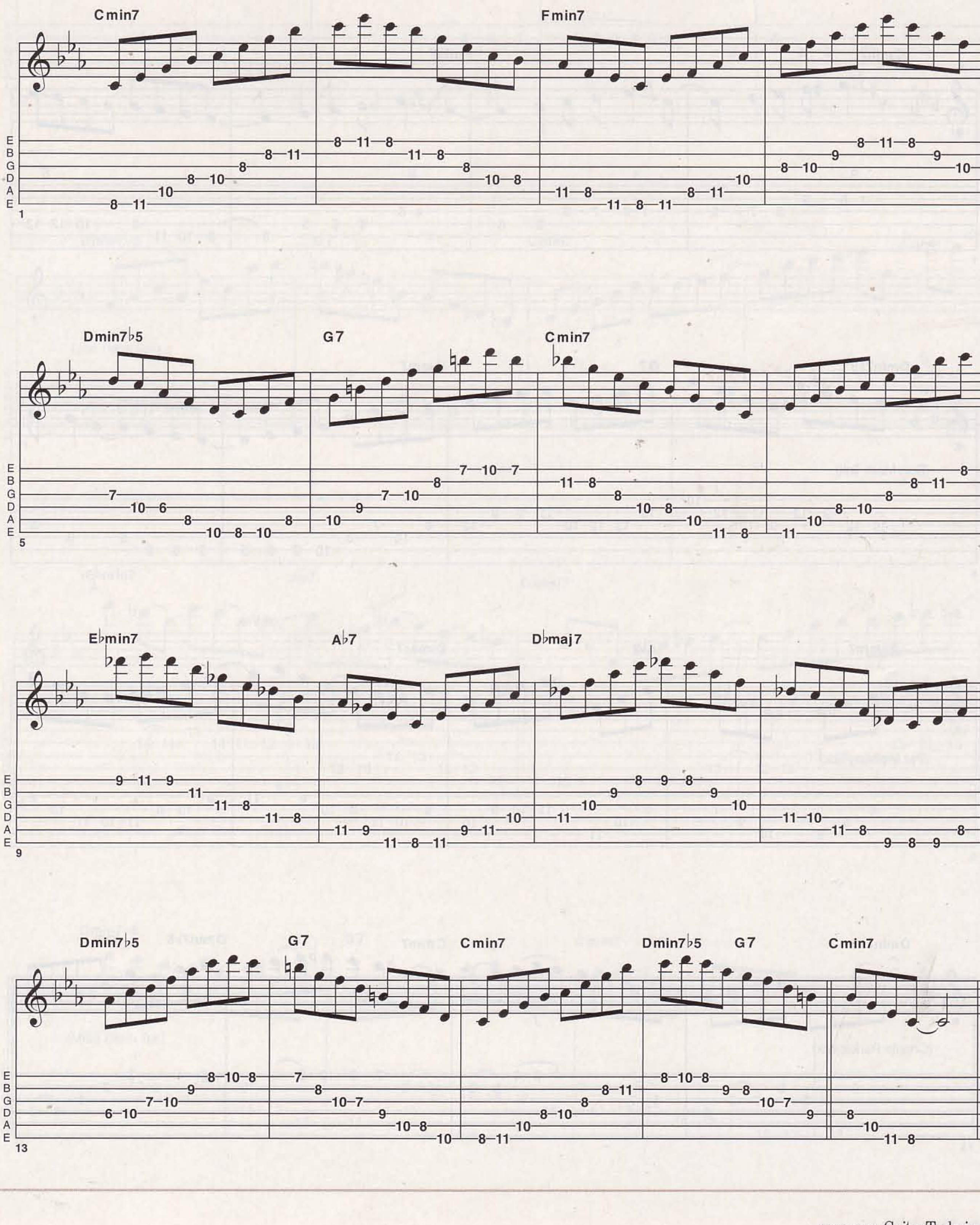
EXAMPLE 3 SOLOING WITH THE KEY CENTRE APPROACH ...CONTINUED
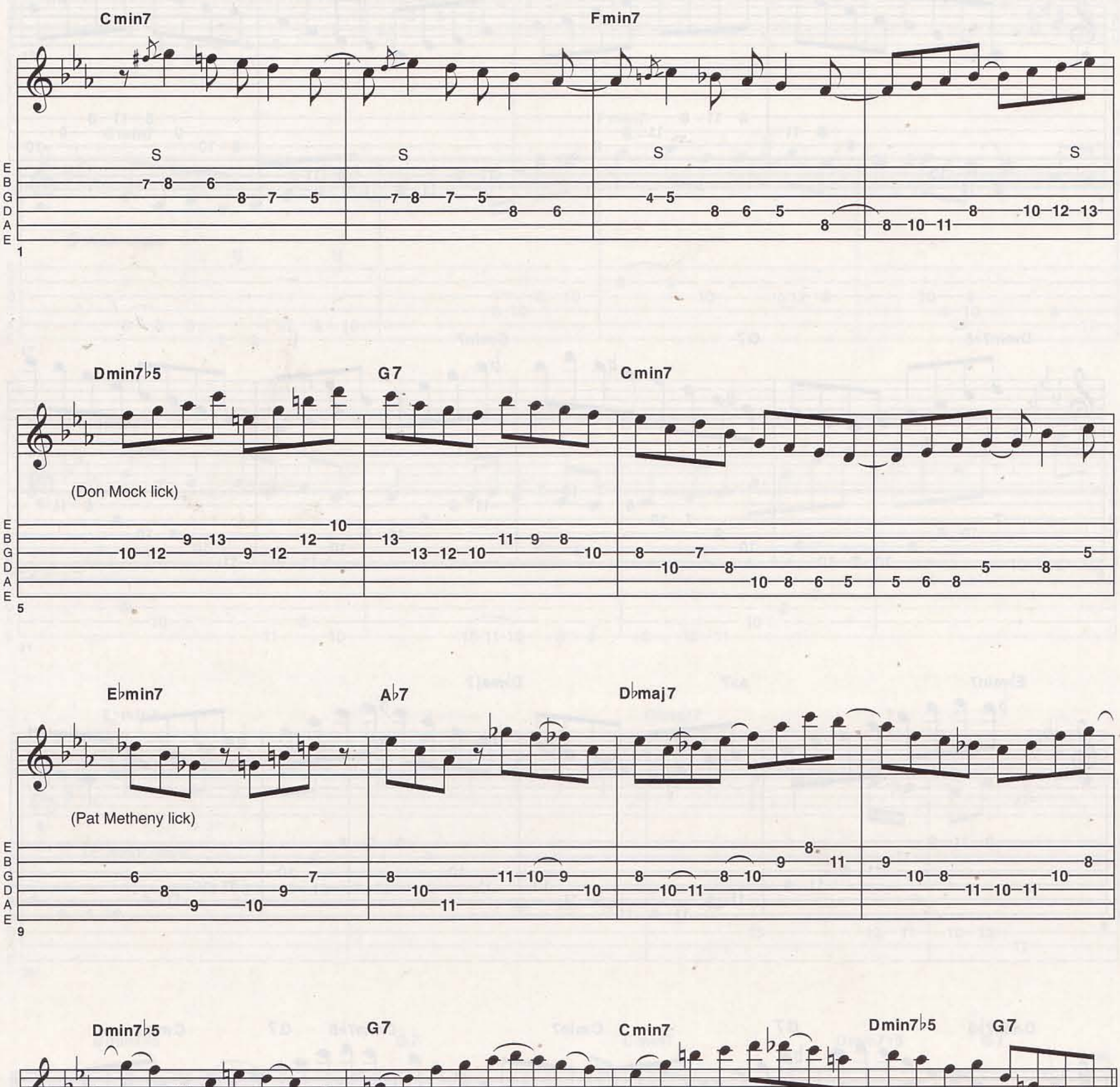




EXAMPLE 4 ARPEGGIATING THROUGH THE CHANGES

EXAMPLE 4 is an important exercise for learning the changes to a tune and mastering arpeggios. The aim of the exercise is to stay in one area of the neck (in this case around the 8th fret) and arpeggiate through each of the chords in the progression, trying to keep the sequence constant (ie, changing to the nearest note in the next arpeggio to where you are and then continuing up or down). Play through the sequence several times in different areas of the neck until you know the changes by heart and by ear.



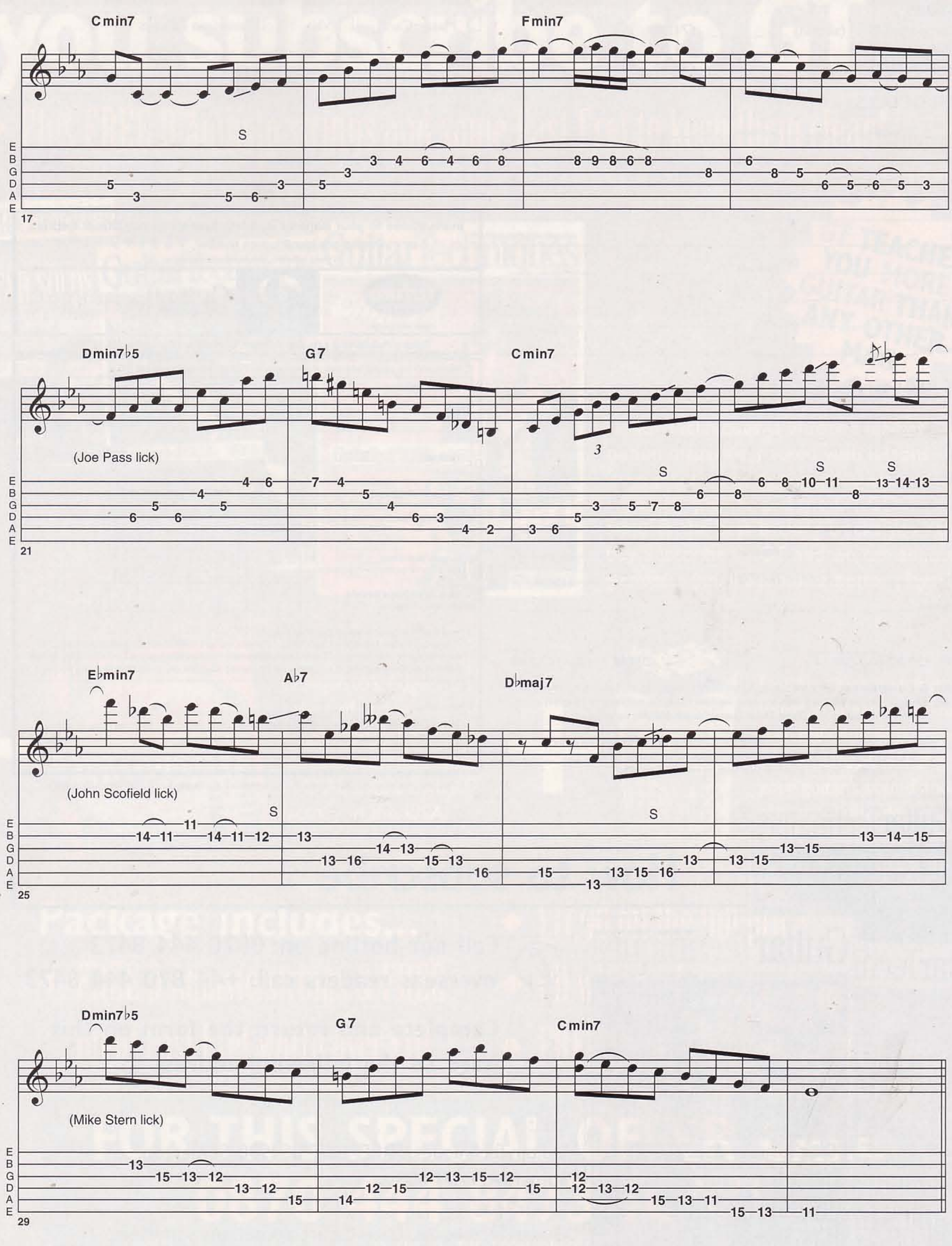
EXAMPLE 5 SAMPLE SOLO

EXAMPLE 5 is a sample solo using some of the II-V-I licks that we looked at last month. The solo starts off playing around the melody for the first 4 bars, moving into an adapted Don Mock lick (lick #4 from last month's column) over the minor II-V-I in **BARS 5-8**. This then moves into a Pat Metheny lick (lick #9) over the II-V-I in D♭ in **BARS 9-12**, finishing with an adapted Charlie Parker lick (#5) over the minor II-V-I in **BARS 13-15**. The second chorus starts with some C minor ideas, moving into an adapted Joe Pass line (#12) over the minor II-V-I in bars 5-8, which in turns moves into a John Scofield lick (#2) over the II-V-I in D♭ in bars 9-12. The solo finishes with an adapted Mike Stern line (#1) over the minor II-V-I in the last 4 bars.





EXAMPLE 5 SAMPLE SOLO ...CONTINUED



ON THE CD
TRACK 36
36. Full lesson

This month we look at accidentals and tie-ing rhythms across bars. Sounds complicated? It's not!

HOW TO READ MUSIC



CARL FLINT

PITCH

THIS MONTH WE'RE GOING to see how sometimes the rules of music are a little like learning a board or card game. There are a lot of times when it's very much a case of 'do not pass go', and most musicians spend most of their lives looking for that 'get out of jail free' card!

So the rules and regulations concerning 'accidentals' might sound a little odd at first, but a lot of these have been in place literally for hundreds of years, and so it's convention we're dealing with here and not necessarily common sense.

When we talk about 'accidentals', we're referring to sharp and flat signs that crop up in written music all the time. **EXAMPLE 1** shows you what these two individuals look like; a sharp sign looks like a computer 'hash' sign (actually it's the other way around, but you know what I mean) and a flat sign looks like a lower case 'b'.

A third sign, called a 'natural', is worth considering at this point, too (see **EXAMPLE 2**). This sign has the power to cancel out either a sharp or flat – see what I mean about learning the rules of a board game? Don't worry if it all sounds a bit bewildering at the moment, because everything will become clearer as we move forward through the exercises.

SHARPS

Basically, a sharp sign against a note in written music means that the note is to be raised in pitch by one semitone – that's one fret to you and me. If you study **EXAMPLE 3**, you'll see that, whereas you expect to find the note G at the third fret on your top E string, G# is actually positioned on the fourth. So, if both of these notes were to be written down next to one another, it would look like **EXAMPLE 4**.

The sharp sign immediately before the second G tells us that this note is a G# and is consequently to be played on the fourth fret, E string, as we saw above. If we wanted to play an ordinary G again immediately afterwards, we could let everyone know by using a natural sign, like **EXAMPLE 5**.

The natural sign has the power to cancel out the sharp sign for the rest of the bar.

FLATS

Flats share a lot in common with sharp signs in the way that they function, save for the fact that a flat sign indicates that the note is to be dropped in pitch by a semitone, or one fret (see **EXAMPLE 6**). Written down, it would look like **EXAMPLE 7**.

Here we have our G note once again, immediately followed by a G flat, which is located on the top string, second fret. As before, if we want to bring the G flat back to an ordinary G, we use the natural sign (see **EXAMPLE 8**).

There are two important rules that have to come into play here: one is that an 'accidental' – sharp, flat or natural – only affects a note for the duration of the bar. After the bar line, everything is as before, no matter what has just preceded it. In other words, in **EXAMPLE 9**, the G at the beginning of the second bar is an ordinary G, irrespective of the fact that the note immediately before it in the previous bar is a G sharp. Of course, it's the same for flats, too; accidentals are only 'live' for the duration of the bar and everything is instantly 'reset' when you cross the bar line.

The other rule is that a sharp, natural or flat sign only affects the note it lies against – so the G an octave lower would not be affected by the accidental in Example 9 unless that, too, had a sharp or flat sign after it.

EXAMPLE 1

♯ **SHARP** **FLAT** ♭

EXAMPLE 2

♮ **NATURAL**

GT RATING
EASY
Will improve your:
■ Knowledge of accidentals
■ Understanding of tied notes in rhythm

"The natural cancels out a sharp or a flat."

YOUR GT TUTOR
■ DAVID MEAD
See p9 for more info on all the GT tutors



ASSIGNMENT

This month's assignment consists of six examples which make full use of sharps, flats and natural signs on each string of the guitar. My advice here is not to think that you have to go out and learn another hat full of notes; just think of these accidental signs as 'note modifiers'. In other words, they add to the information already contained on the staff. All the answers are on the CD, as usual. As an additional, supplementary assignment, try this: name every note in the first position out loud, working out where all the sharps and flats would fall. On your bass E, this would sound something like this:

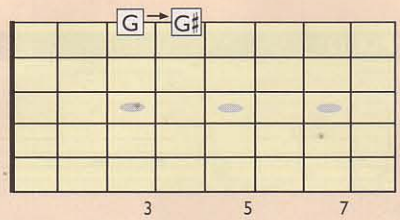
- Open string = E natural
- First fret = F natural
- Second fret = F# and G♭ (you might have to take time out to think about this one!)
- Third fret = G natural

There, I've given you two strings out of six (ie, top and bottom Es) – the rest is up to you. Good luck!
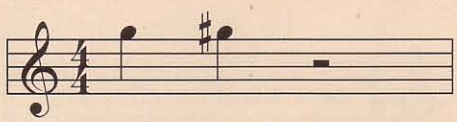


EXAMPLE 3
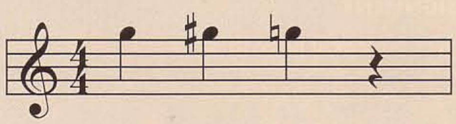
G♯ is one fret higher than G natural



EXAMPLE 4

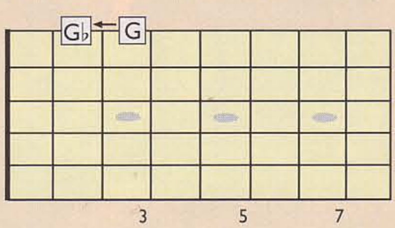


EXAMPLE 5
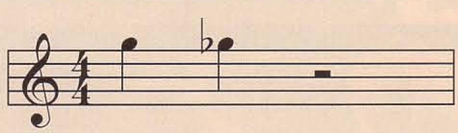


EXAMPLE 6
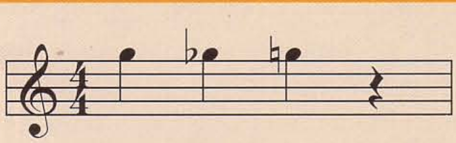
G♭ is one fret lower than G natural



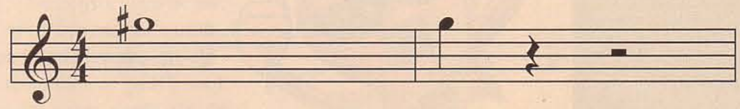
EXAMPLE 7



EXAMPLE 8



EXAMPLE 9
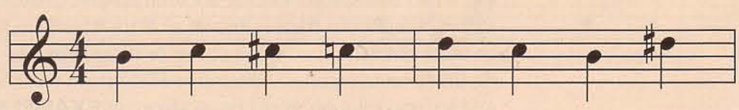


ASSIGNMENT ACCIDENTALS
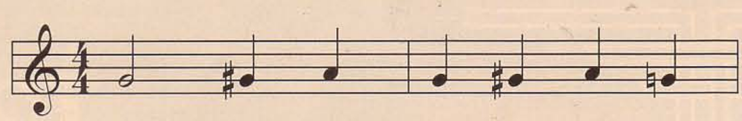
Ex 10a



Ex 10b



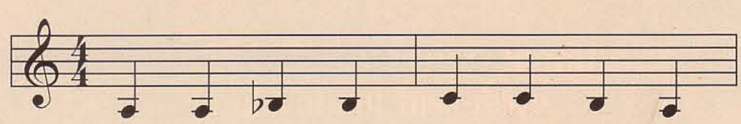
Ex 10c
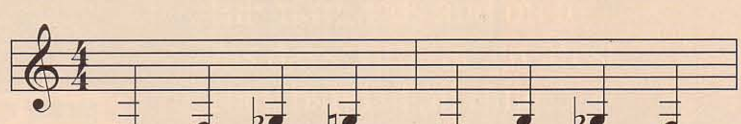


Ex 10d



Ex 10e



Ex 10f



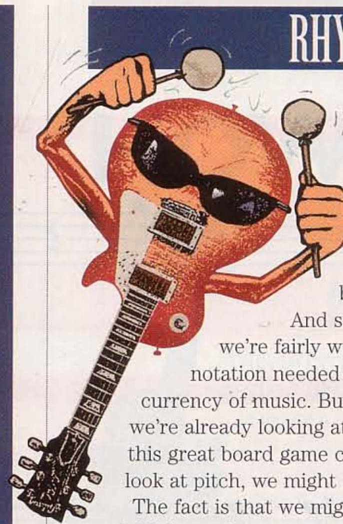
How to read music

FURTHER READING

ANYONE WHO wants to swot up out of school could do a lot worse than getting hold of a copy of David Mead's book 'Rhythm' (Sanctuary Publishing), which focuses on the rhythm side of reading music. It's available through all good book stores, and all the further information you need can be found at David's website www.davidmead.net

"A tie mark links the time value of two or more separate rhythmic units together."

RHYTHM



SO FAR, WE'VE TAKEN a basic beat and chopped it up into much smaller pieces – we've even stretched things so that one note fills an entire bar and still found time to split each beat into three, using triplets. And so, rhythmically speaking, we're fairly well advanced in terms of the notation needed to express the rhythmic currency of music. But I thought that, seeing as we're already looking at the rules and regulations of this great board game called music with this month's look at pitch, we might as well do the same here.

The fact is that we might have divided beats hither and thither and come up with quarters, halves, eighths, sixteenths and so on; most of the time we've been dividing by two – and that doesn't quite cover everything that music has on offer. What happens if we want a quarter note to last a little bit longer – even at the cost of it trespassing onto the next beat? As an example, if I wanted the quarter note in **EXAMPLE 11** to last one and a half beats, what kind of notation is open to us? For a start, I could use what is known as a 'tie'. Basically, a tie mark links the time value of two or more separate rhythmic units together – literally adding them together. And so, one solution would be as shown in **EXAMPLE 12**, where the first quarter-note beat is tied to the first eighth note of beat two, meaning that the note now lasts for one and a half quarter notes.
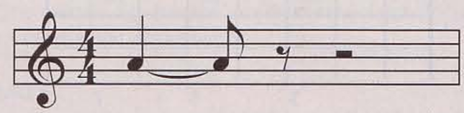
The other solution is to use another form of rhythmic notation immediately after the quarter note, known as a 'dot'. It actually looks a bit like a full stop, but it's merely musical shorthand for 'increase the value of this note by half'. If we apply this solution to the same problem above, we would end up with **EXAMPLE 13**. You have to admit that it looks neater than using a tie – far more compact and less fussy for the eye to read – so why do we need both? The answer here is that you can't use a dot across a bar line, but you can use a tie.

Take a look at **EXAMPLE 14**; this just wouldn't be possible with a dot as the basic rule that everything within the bar must add up to four (in this case). So we cannot allow any notation that would imply that the bar was in fact four and a half beats long. It's simply against the rules! But a tie gets us around the problem nicely and tidily. GT
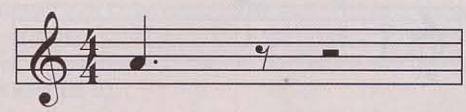
EXAMPLE 11



EXAMPLE 12



EXAMPLE 13
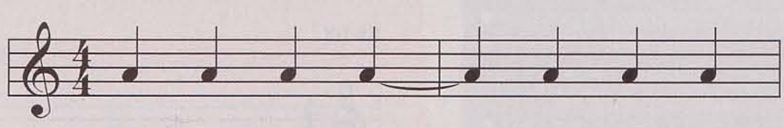


ASSIGNMENT
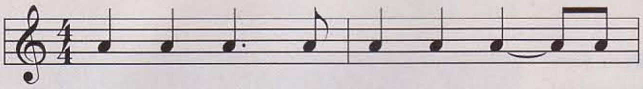


As with our look at pitch this month, I'm going to give you one exercise to think about and another to have a go at, and check to see if you're on the right tracks with the CD. If I tell you that a dotted quarter note is worth three eighth notes, try to work out what happens when we add a dot to a half note, an eighth and a sixteenth. The practical work gives you six examples using dots and ties. Have a stab at working them out and check yourself against the CD.

EXAMPLE 14



ASSIGNMENT TIES
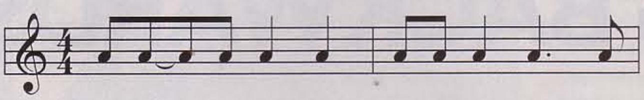
Ex 15a



Ex 15b
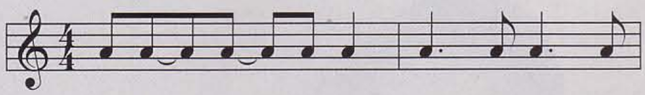


Ex 15c



Ex 15d



Ex 15d



Ex 15f



ON THE CD
TRACK 37
37. Full lesson

Ever wondered about the cycle of fifths? Get on your bikes for some reverse riding to create jazz ambience...

JAZZ IS CYCLING BACKWARDS

GT RATING
EASY-MODERATE

Will improve your:
- Chord knowledge
- Arranging skills
- Jazz vocabulary



Charlie Christian: influential jazz innovator.

REDFERNS

"Some chords flow together, almost as if they are attracted by some strange magnetism."

YOUR GT TUTOR
- MARTIN TAYLOR

See p9 for more info on all the GT tutors



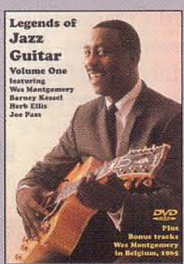
This month, I am going to show you how we can introduce a world of order to our harmonised scale and make things begin to connect, sound more musical and less random. Over the last several months, we've constructed chords on each note of an E major scale to give ourselves a basis from which to form chord melody solos.

We've also seen that merely by altering the note content of these chords slightly – turning major sevenths into major ninths, for instance – we can have a dramatic effect on an arrangement and introduce those essential variations in colour that make a piece actually work and sound interesting.

In order to help you understand this next step in arranging more fully, I'll have to introduce you to another of music's concepts: chord relationships. We're not going to get technical here, because I don't believe that this is what music is all about. To me, music is a very natural thing and burdening yourself with a lot of rules and regulations isn't really going to help much. What is of very positive use, however, is being able to actually hear how these things work, and to that end, I want to invite you to try a little experiment.

First of all, play the two chords shown in **EXAMPLE 1**. Would you agree that they sound entirely unrelated to one another and wouldn't necessarily sit next to each

RAISE THE STANDARDS
RECOMMENDED LISTENING



WHEN IT COMES TO improving your understanding and knowledge of jazz playing and arranging, there are numerous standards that you should listen to. These have all been recorded many times, including by Martin! For starters, try 'I Got Rhythm' (written by Gershwin), 'I Thought About You' (Van Heusen), 'All The Things You Are' (Kern), 'Stella By Starlight' (Washington) and 'Autumn Leaves' (Kosma).

TOP PICK

- **'Legends Of Jazz Guitar Vol I'** DVD (Vestapol)

other in an arrangement very well? Now try the next two (see **EXAMPLE 2**). Here, you should be able to sense that these two chords belong together. Of course, your experience thus far will perhaps have taught you that they work together well because you'll have almost certainly come across them together in songs before now. But why does this happen? Why does the first set sound distant to each other and the second so close?

The answer is that some chords flow together, almost as if they are attracted by some strange kind of musical magnetism, while others just remain steadfastly foreign to each other from the start. In actual fact, there is a sort of magnetism at work and it all has to do with a bit of music theory hokum called 'the cycle of fifths'. Despite the fact that this sounds like it could be a new Harry Potter adventure, the cycle of fifths runs through music like gold in them there hills.

Let me show you what I mean. Play through the chords in **EXAMPLE 3**; what you should be able to hear is that they flow into each other in a very uniform way – a bit like a musical daisy chain, in fact. The reason for this is that they are all the same interval apart – a fourth, to be precise. For some highly complex reason, chords that are a fourth apart tend to like to stand in line together – and a jazz player's ears will soon become accustomed to hearing these 'usual suspects' in virtually every piece he plays, because chords that connect together in this way are everywhere in music.

I expect you're asking why it's called 'the cycle of fifths' when we are, in fact, talking about connecting in fourths. Look at **EXAMPLE 4**: here we have the cycle of chords on a sort of clock face. If you read it clockwise, it is indeed equal steps of a fifth each time. Read it counter-clockwise and it turns magically into fourths – and that's the direction we're moving in at present. You may see it referred to as 'back cycling' and this is the reason why.

So can we make use of the cycle with what we've learned already? Very much so, because we can arrange our harmonised scale in fourths and see what happens.

As a reminder, we've got this so far:

◆ **Emaj7 F#min7 G#min7 Amaj7 B7 C#min7 D#min7♭5**

Let's 'back cycle' from the tonic chord of Emaj7 and see what happens:

◆ **Emaj7 – B7 – F#min7 – C#min7 – G#min7**

Now, in order to turn the above chords into a progression that leads us in to Emaj7 and not away from it, we'll have to turn everything around (remember: jazz is cycling backwards).

◆ **G#min7 – C#min7 – F#min7 – B7 – Emaj7**

(See **EXAMPLE 5** on the following page.)

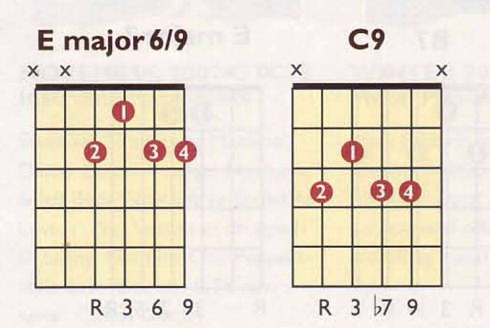
SOUND ADVICE
TAYLOR'S TONE

FOR MANY YEARS NOW, Martin Taylor has played a jazz archtop guitar made by Mike Vanden. The Martin Taylor Artistry model comes in for a tidy £6,200 price tag, but you do get a beautiful bookmatched spruce top, back and sides of maple, and an ebony neck and fingerboard. Taylor's amplified tone comes courtesy of a piezo under the bridge and the Mimesis pickup system, which Vanden pioneered. Taylor also has a signature flat-top acoustic – the Gypsy.

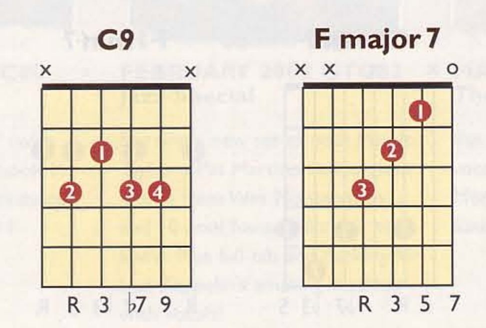
PRO TIP

FOLLOWING THE bassline in any song, be it jazz, pop or rock, will help your ear hear more clearly what the chords above are doing. In an ascending cycle of fifths the bass will often go up a fourth, down a fifth, up a fourth, down another fifth, and so on.

EXAMPLE 1



EXAMPLE 2



Fingerstyle

USING CHORDS TO BUILD ARRANGEMENTS

These chords should sound like they are all leading the way home to the tonic chord of E in equally measured steps – and this is pretty much what is actually going on.

Now, if I told you that very many jazz chord arrangements use this kind of thinking, and that mastering this and learning to recognise the sound is a huge leap forward for you musically, you might be surprised that something so simple could form so much a part of music's backbone. But it is true – and, what's more, this is precisely the kind of thinking that many of the examples I've been giving you in the last few months depend upon.

So, spending a little time becoming familiar with the magic of the cycle of fifths will do wonders for your musical understanding. Master it and, as Hagrid would say: "You're a wizard, Harry!"

THIS MONTH'S TUNE

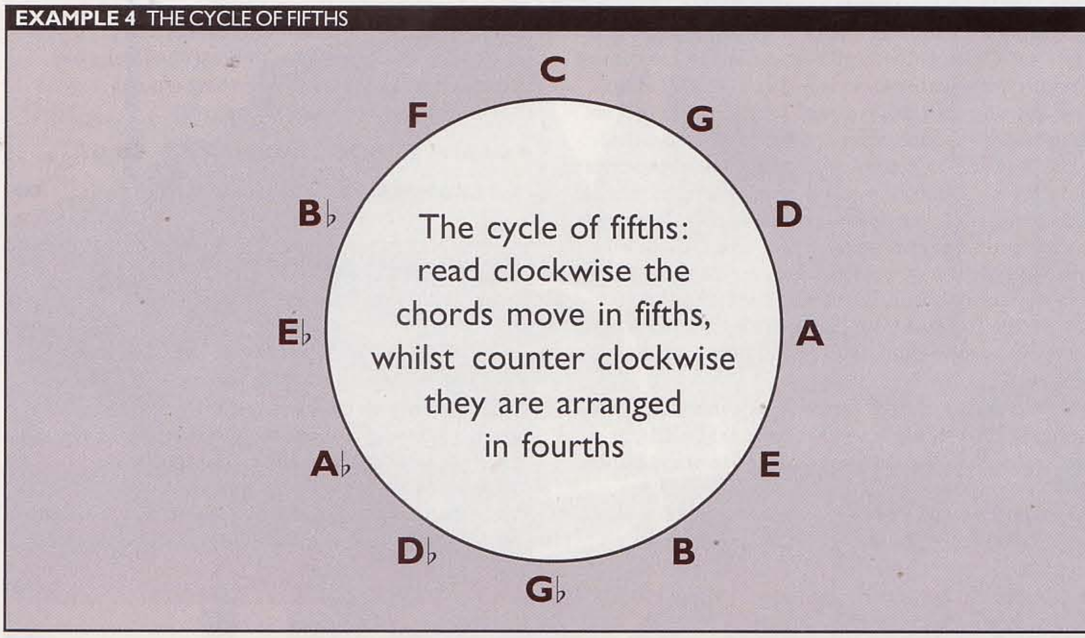
Now that I've told you all about one of jazz's principal chambers of secrets, these little intro excerpts should begin to make more and more sense to you in terms of how they work on a purely musical level. Try to hear how the chords blend into one another underneath the melody on the top – review some of the previous intros and see if you can detect some common ground.

This month's intro example is another case of chords cascading down the fretboard before coming to rest upon B7, the chord which opens the door for a piece in E major. See you next month. GT

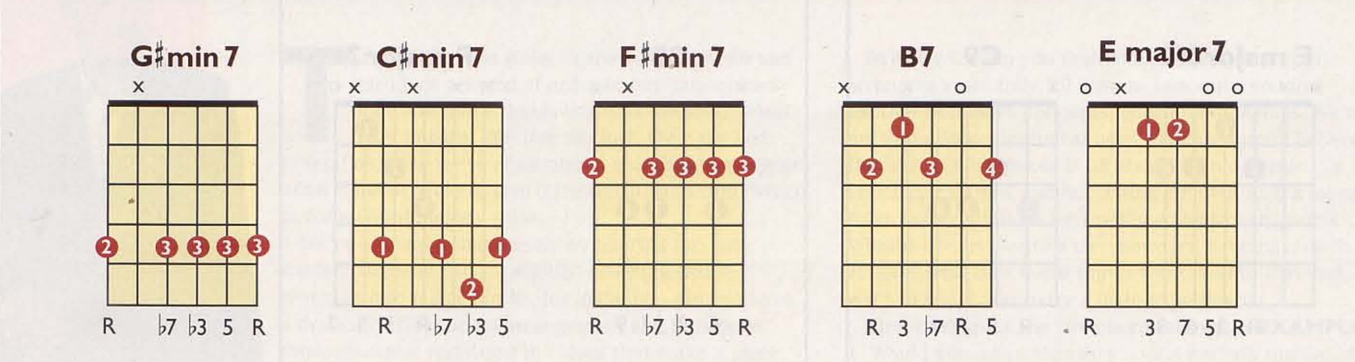
EXAMPLE 3

E7 / / /	A7 / / /	D7 / / /	G7 / / /
C7 / / /	F7 / / /	B♭7 / / /	E♭maj / / /

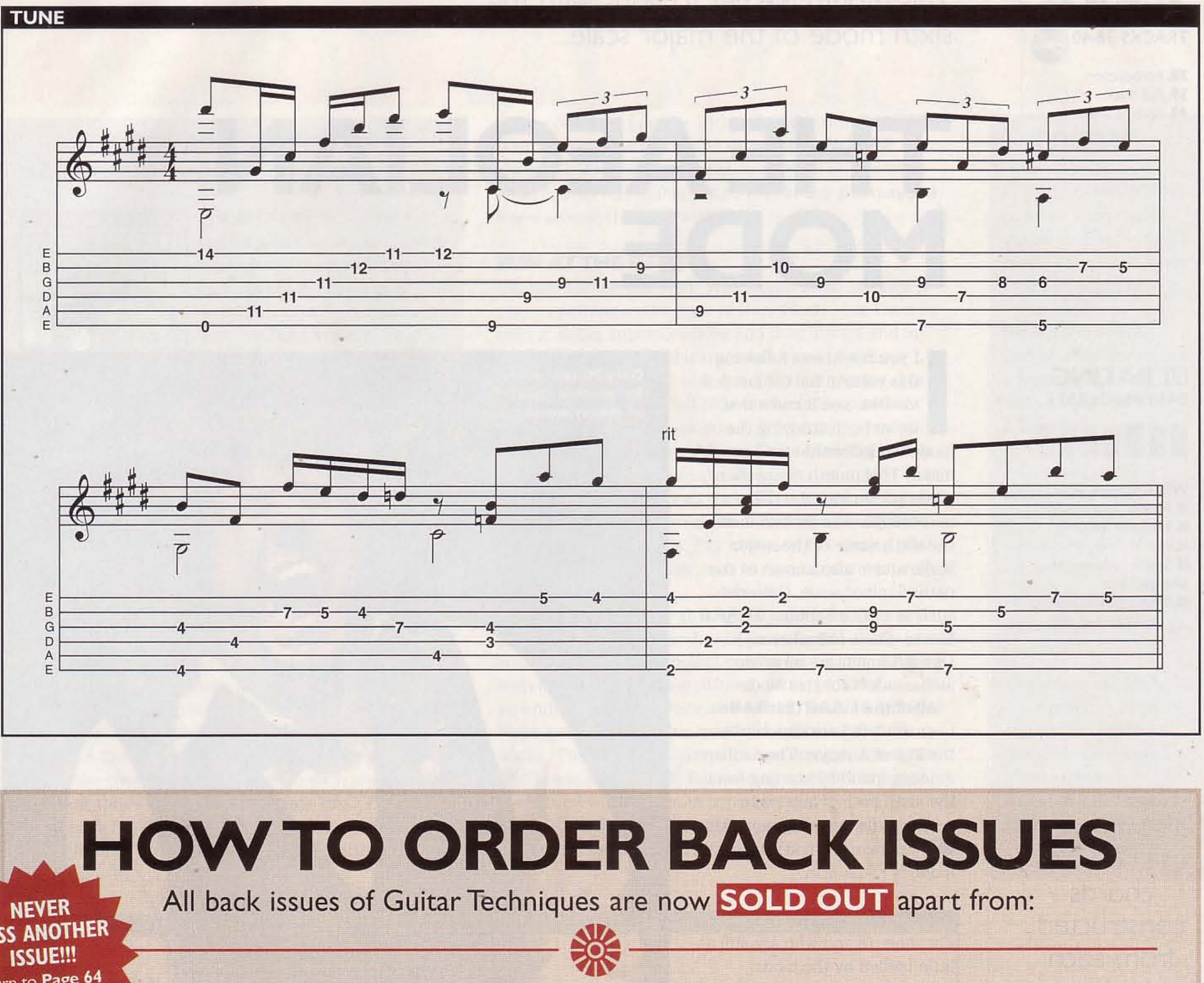
EXAMPLE 4 THE CYCLE OF FIFTHS



EXAMPLE 5



TUNE



ON THE CD
TRACKS 38-40

38. Introduction
39. Full track
40. Backing track

This month we get to grips with the sixth mode of the major scale...

THE AEOLIAN MODE

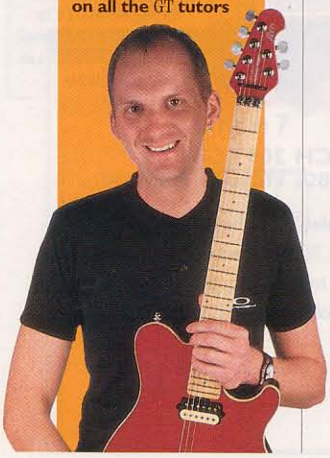
GT RATING
EASY/MODERATE

Will improve your:
- Modal knowledge
- Melodic soloing ideas
- Scale sequences and picking
- Arpeggios ideas

"It's important to know the chords constructed from each scale degree to see how they work with modes."

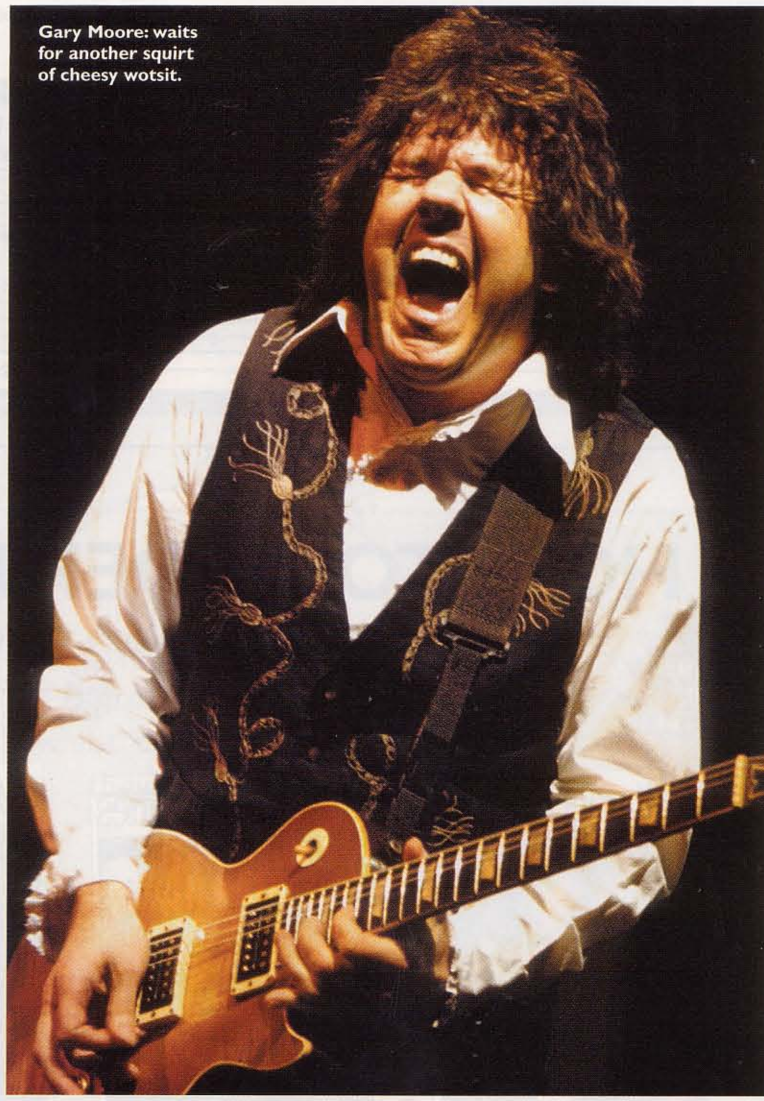
YOUR GT TUTOR
- JAMIE HUMPHRIES

See p9 for more info on all the GT tutors



If you have been following this column for the last few months, you'll know that we've been studying the modes found within the key of A major. This month the aeolian mode goes under the GT microscope. The aeolian mode is the sixth mode of the major scale, and is also known as the natural minor scale. Guitarists such as Carlos Santana, Gary Moore, Steve Lukather and David Gilmour are all great ambassadors for this mode.

All of the modes that we've been studying are diatonic to the key of A major. The aeolian mode is found by starting from the sixth note of any major scale. In the key of A major, this is the note of F#, so this month's mode is F# aeolian.



Gary Moore: waits for another squirt of cheesy wotsit.

REDFERNS

NEW MODAL ARMY

For those of you who are still a little baffled by the modal concept, the idea is really quite straightforward. By simply treating any note of a major scale as a root note, and then playing all of the remaining notes back to the new root will change the order of intervals, thus resulting in a new-sounding scale, or a mode. Look below at the scale of A major, and then start from the sixth note to form F# aeolian. The notes are exactly the same, only the intervals have changed:

A	B	C#	D	E	F#	G#	A
1	2	3	4	5	6	7	1

F#	G#	A	B	C#	D	E	F#
1	2	♭3	4	5	♭6	♭7	1

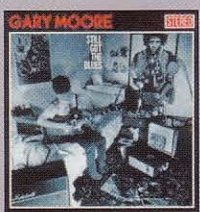
The intervals have changed in this second sequence (F# aeolian) due to the fact that we are treating the 6th, F#, as the new root. The thing to remember is that the chord played underneath the scale is vital. Because the notes are the same, if we played F# aeolian over an A major chord, it would still sound like A major. This is where the harmonised major scale comes into play.

SOUND ADVICE
AEOLIAN GRANDEUR

FOR THIS TRACK I USED several Ernie Ball/Musicman guitars. The main rhythm parts were recorded on an Axis Sport fitted with Soapbar pickups. The lead was recorded with an Axis Super Sport with humbucking pickups. Finally, for ambience, I used a Silhouette Special fitted with single coil pickups strung in Nashville tuning. All of these guitars were plugged into my trusty Cornford Harlequin 6 watt valve combo.

AEOLIAN RESURRECTION

RECOMMENDED LISTENING



THE AEOLIAN MODE HAS A sad, sorrowful quality to it and it is used extensively by bluesy rock players. You could take inspiration from Gary Moore (on 'Still Got the Blues' and 'Wild Frontier'), David Gilmour (Pink Floyd's 'The Wall'), Steve Lukather (on Toto's 'Livefields' and his solo album 'Luke'), Steve Vai (on 'Passion And Warfare') and Steve Morse (on 'Coast To Coast' and 'High Tension Wires').

Top Pick

■ **Gary Moore** 'Still Got The Blues'

Within the major scale we can find seven triads or chords; I, IV and V are major, II, III and VI are all minor, and VII is diminished. You should now be aware that modes I, IV, and V are major, II, III and VI are minor, and mode VII is diminished (see next month for mode VII). The triad built from the 6th degree of the major scale is F# minor, so if we play an F# minor chord against an A major scale, it results in the F# aeolian mode. It's equally important to know the chords constructed from each scale degree to see how they work with modes (see **PRO TIP**).

Now that's the theory done – let's learn our new modal shape. **FIGURE 1** illustrates our new fingering with the root note located on the 14th fret of the 6th string. Make sure you practise this shape thoroughly. **FIGURE 2** shows all of the shapes learnt so far with the F# root circled. This will enable you to solo in any position and move around the neck with ease.

FUN AT THE BARS

Ok, now for the fun stuff! This month I had planned to play something in the style of Gary Moore, but I'm a bit crap at doing impersonations and they always end up sounding like me! So this track has more of a Steve Lukather influence, as well as a little fast picking *á la* Steve Morse. I have tried to keep things very melodic here, and hopefully show you how to develop melodic ideas, so your solos don't sound like a bunch of boring exercises. The basic melodic idea is very simple, targeting key chord tones for maximum melodic impact. It is so important to give your audience a melody that will stick in their heads. Pay attention to bending pitch and vibrato – let's really start to develop our own voices on the instrument!

Trouble spots occur at **BAR 10**, which includes a fast picking line. Just remember to practise this slowly and in small sections. Other points of interest include **BAR 13** with its cool descending diatonic fifths, plus the ascending scale sequence at **BAR 15**. **BAR 16** includes more interval ideas, this time in the form of diatonic sixths. The solo concludes with two arpeggio ideas, the first being A major 7th, followed by an F#m7 arpeggio performed with a 16-note triplet sequence. Don't worry if you are not that familiar with arpeggios, this is something we could cover in future lessons. GT

PRO TIP

IT IS VERY IMPORTANT to know what chords can be used against each mode. The aeolian mode differs from the other minor modes, as it has a flat 6th and a major 2nd, whereas dorian has a major 2nd and 6th, and phrygian has a flat 2nd and 6th. In the key of A major, the chord built from the 6th degree is F# minor. Here are a list of chords that will work in F# aeolian:

F# minor, F#m7, F#m9, F#madd9, F#m11, F#m7add11, F#m7#5

The sharpened 5th is the chord that has a real distinct aeolian flavour (a sharpened 5th is the same as a flattened 6th). These chord types transpose into all other keys.

FIGURE 1

F♯ Aeolian

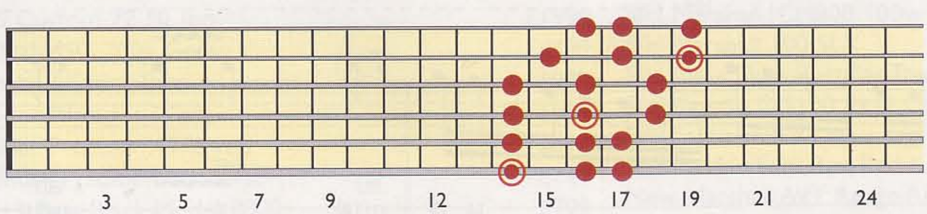
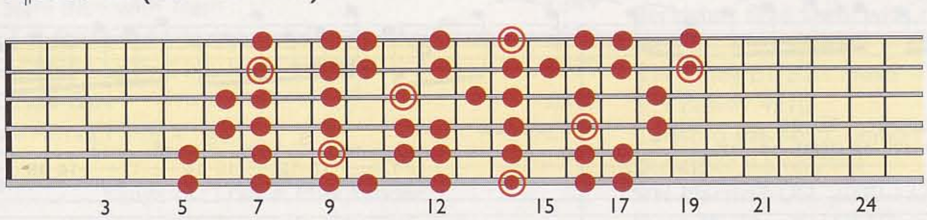


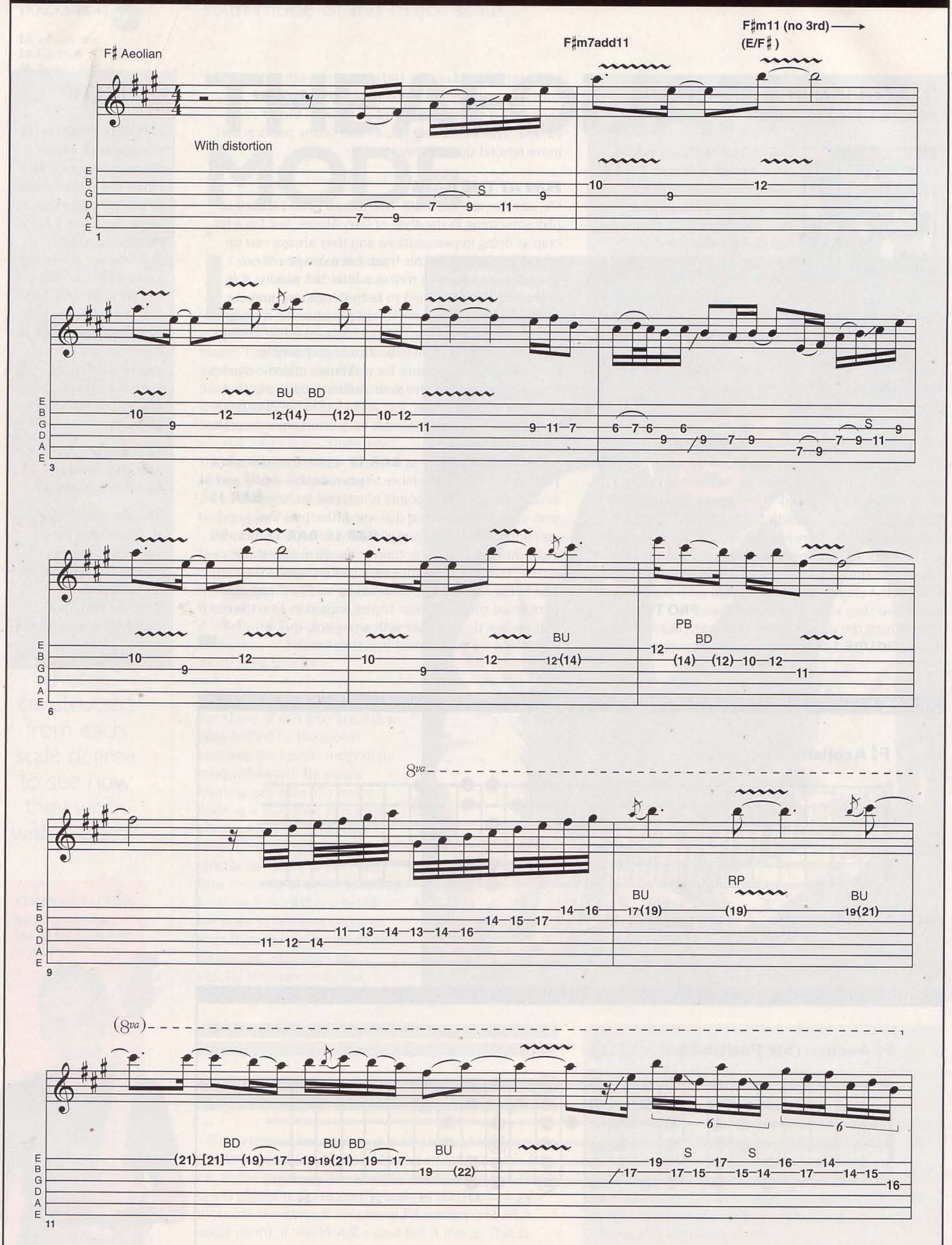
FIGURE 2

F♯ Aeolian (Six Positions)



ON THE CD TRACKS 38-40

EXAMPLE 1
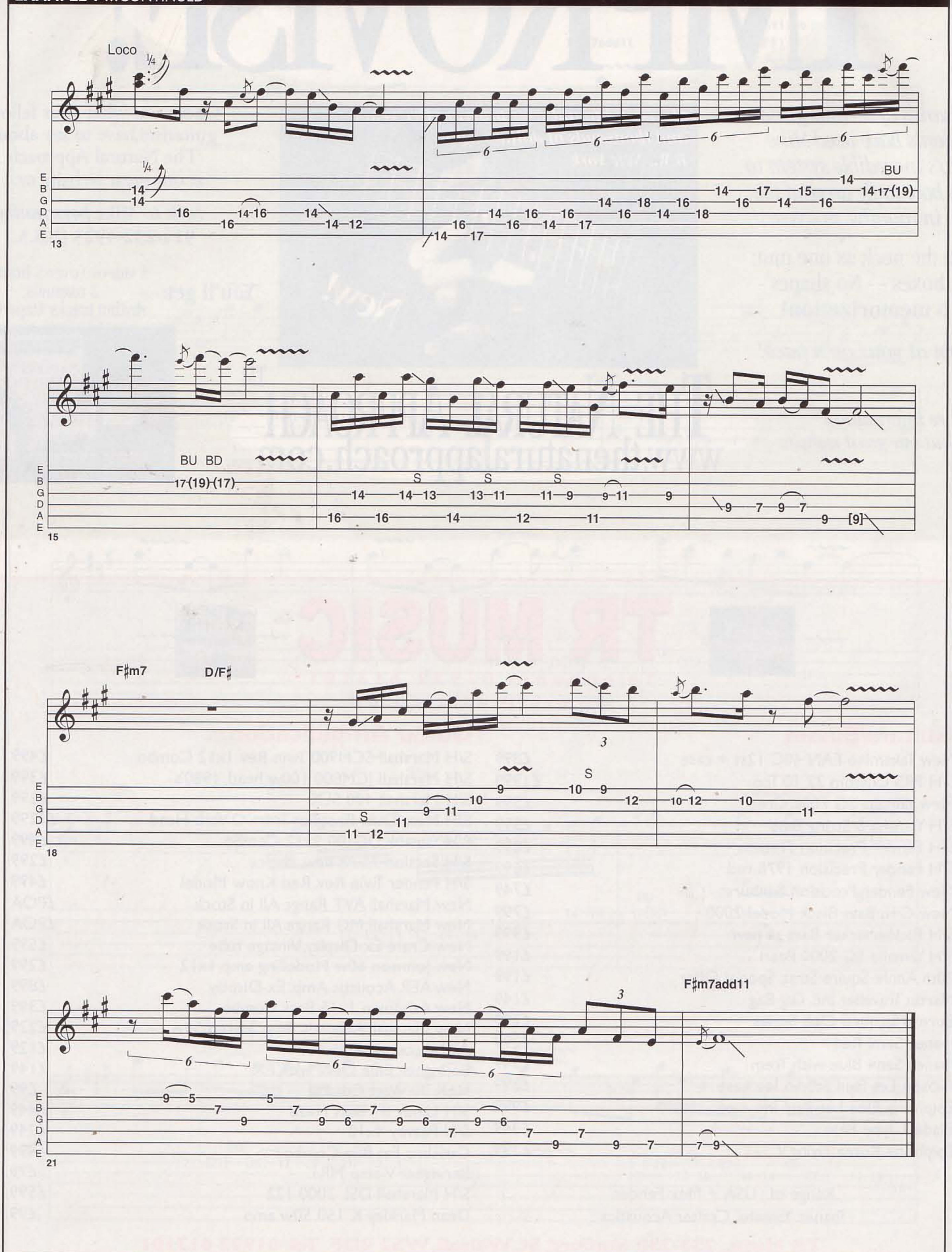


Rock Guitar Made Easy

MODES EXPLAINED – THE AEOLIAN MODE

ON THE CD TRACKS 38-40

EXAMPLE 1 ...CONTINUED



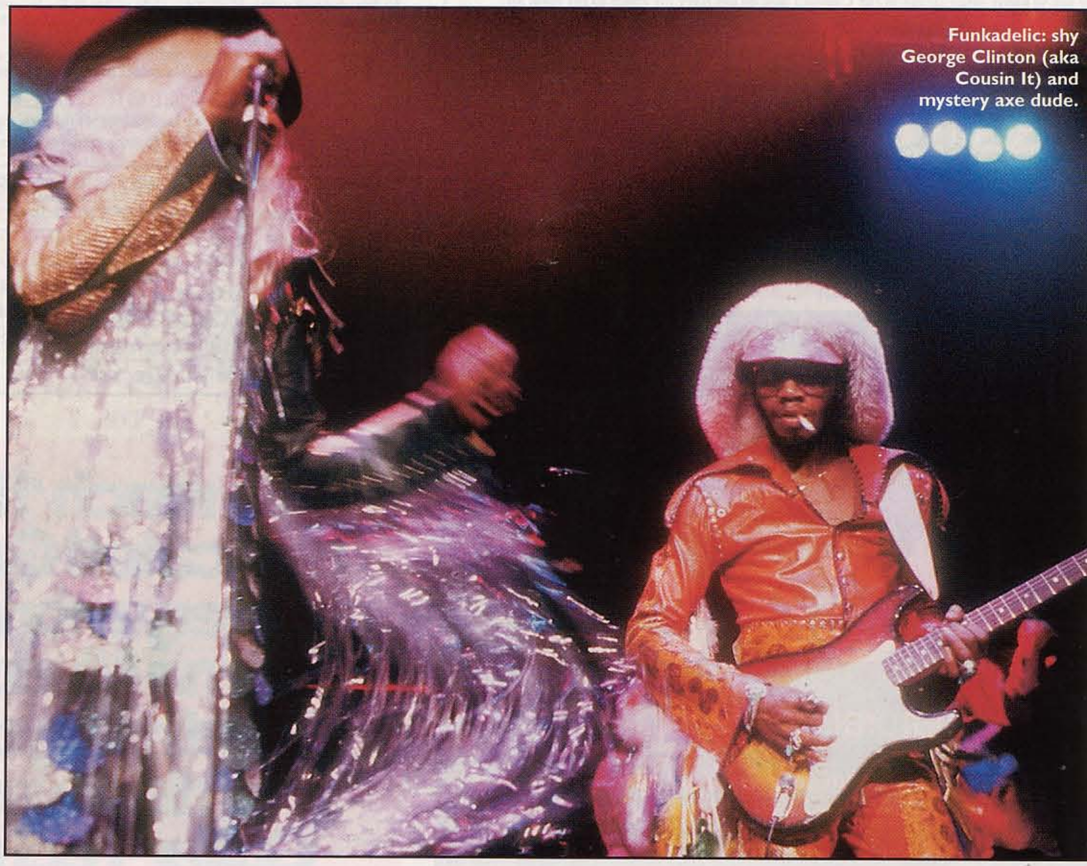
ON THE CD
TRACKS 41-42
41. Full track
42. Backing track

Behind the wild outfits, outlandish shows and wacky song titles, lay some of the '70s' wickedest funk guitar. Here's how they did it.

PLAY FUNK LIKE PARLIAMENT/FUNKADELIC

GT RATING
MODERATE

Will improve your:
- Subdividing 16th-note rhythms
- Hammer-ons, pull-offs and slides
- Alternate picking



Funkadelic: shy George Clinton (aka Cousin It) and mystery axe dude.

REDFERNS

"As is often the case with funk, a unison bass and guitar riff can make a strong focal point to a song's arrangement."

YOUR GT TUTOR
■ JASON SIDWELL
See p9 for more info on all the GT tutors

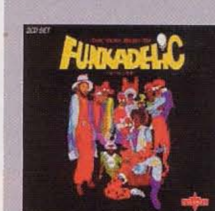


In soul, funk and R&B music there are several names that defined a style and set new standards for the music. James Brown, Stevie Wonder, Sly And The Family Stone, Earth Wind & Fire and Prince are just a few that have left their imprint on funk history, and to those names we can also add the name of George Clinton. The funk Svengali was a prolific artist from the late '60s through to the '80s, and he masterminded two huge and memorable funk bands – Parliament and Funkadelic.

FINGER-LICKIN' FUNK

Although each band's history is erratic (to say the least), Parliament's funk style was a little more singles-based, while Funkadelic embraced a more psychedelic rock-funk vibe that wasn't frightened to stretch out. Helping these two bands blossom were quite a few guitarists, including Clarence 'Fuzzy' Haskins, Gary 'Diaperman' Shider, Lucius 'Tawl' Ross, William Nelson, Catfish Collins (bass-thumping Bootsy Collins' brother)

GET THE FUNK UP
FURTHER LISTENING



THIS IS A MINEFIELD as there's just so many albums and compilations. I've opted to list two studio albums and one compilation from each to give you an easy way into their repertoire. For Parliament try: 'Up For The Downstroke' (1974), starring the title track; 'Mothership Connection' (1976), featuring 'Give Up The Funk (Tear The Roof Off The Sucker)' and 'The Best Of Parliament: Give Up The Funk' (1995). For Funkadelic try: 'Maggot Brain' (1971), featuring the title track and 'Super Stupid'; 'One Nation Under A Groove' (1978) – 'Who Says A Funk Band Can't Play Rock?!' or 'The Very Best Of Funkadelic' (1998).

SOUND ADVICE

FUNKY HUMBUCKING

ALTHOUGH THERE HAVE BEEN numerous players in Parliament and Funkadelic, the majority of guitars used have been equipped with humbuckers. So in keeping, I broke with tradition for all my previous funk columns and recorded all seven licks here with a Seymour Duncan Pearly Gates bridge humbucker fitted to my Double Fat Strat. Although a bridge humbucker tone is a little unusual for the majority of funk guitarists (Nile Rodgers, Jimmy Nolan, Paul Jackson Jr etc) as it's quite piercing when played clean, I used it here to make the licks bolder and 'rockier'. Coupled with a compressor to even out the dynamics (and it calms high-end frequencies too!), I used a POD Pro set as follows:

Amp type	master	drive	bass	mid	treble	pres
Black Face	7	4	6	5	6	6

For those intrigued by the Bootsy Collins-style bass sound, it came from a Fender Precision plugged into an Electro Harmonix Doctor Q pedal.

and Eddie Hazel. All these players provided some truly memorable moments. The clean guitar parts on '70s Parliament songs alone are great, but for many it's the rock-inspired soloing and riffing of Eddie Hazel that is most memorable. In particular, many rate Eddie's playing on Funkadelic's 'Maggot Brain' as mind-fryingly good.

CLEAN PLAYING
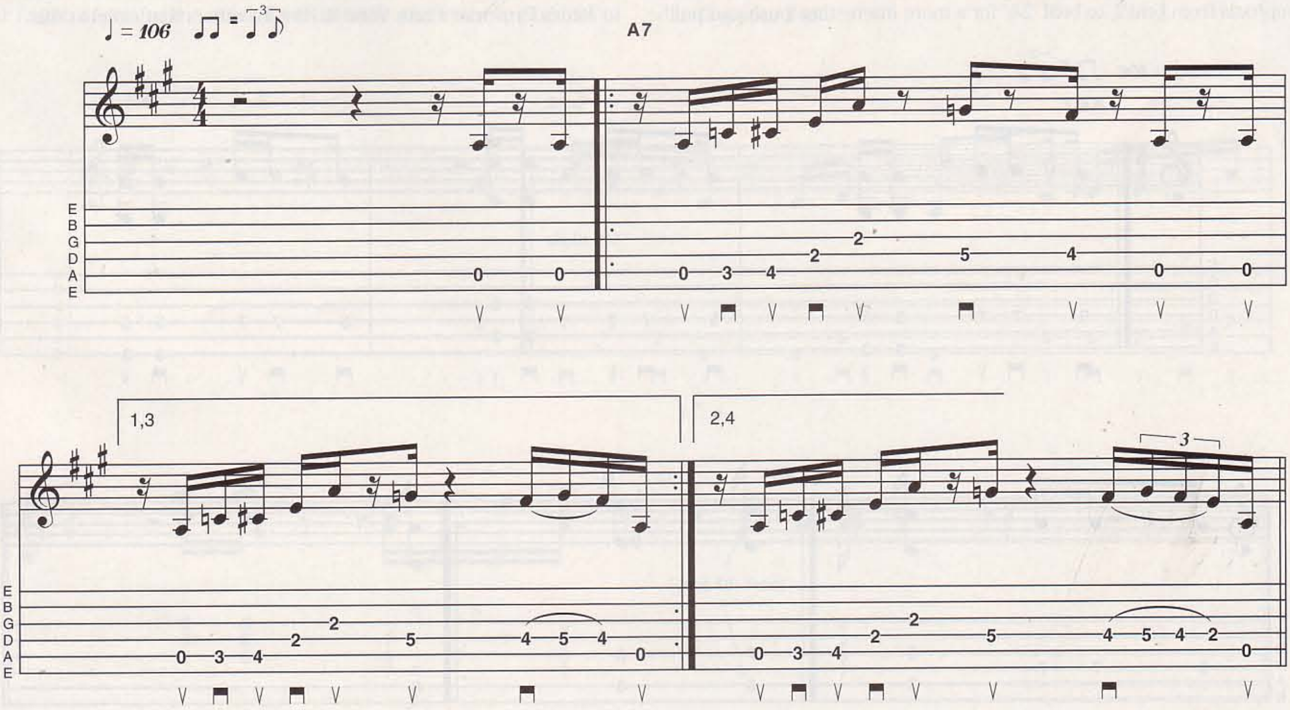
That said, I've opted to (mostly) concentrate on clean guitar playing to give you a taste of the funk riffs that these two bands excelled at. So what follows are seven short riffs in the key of A major/A minor that are played with a relatively clean guitar sound. Feel free to use a bit of overdrive/distortion if you want a rockier tone.

For the eagle-eyed amongst you, my monthly key changing (so you're equipped to funk in all keys) has returned to A minor, which was the key that launched the first column on Nile Rodgers.

So have fun and see you next month for a change of scene with some Scottish-tinged funk! GT

EXAMPLE 1 BASS AND GUITAR UNISON RIFF
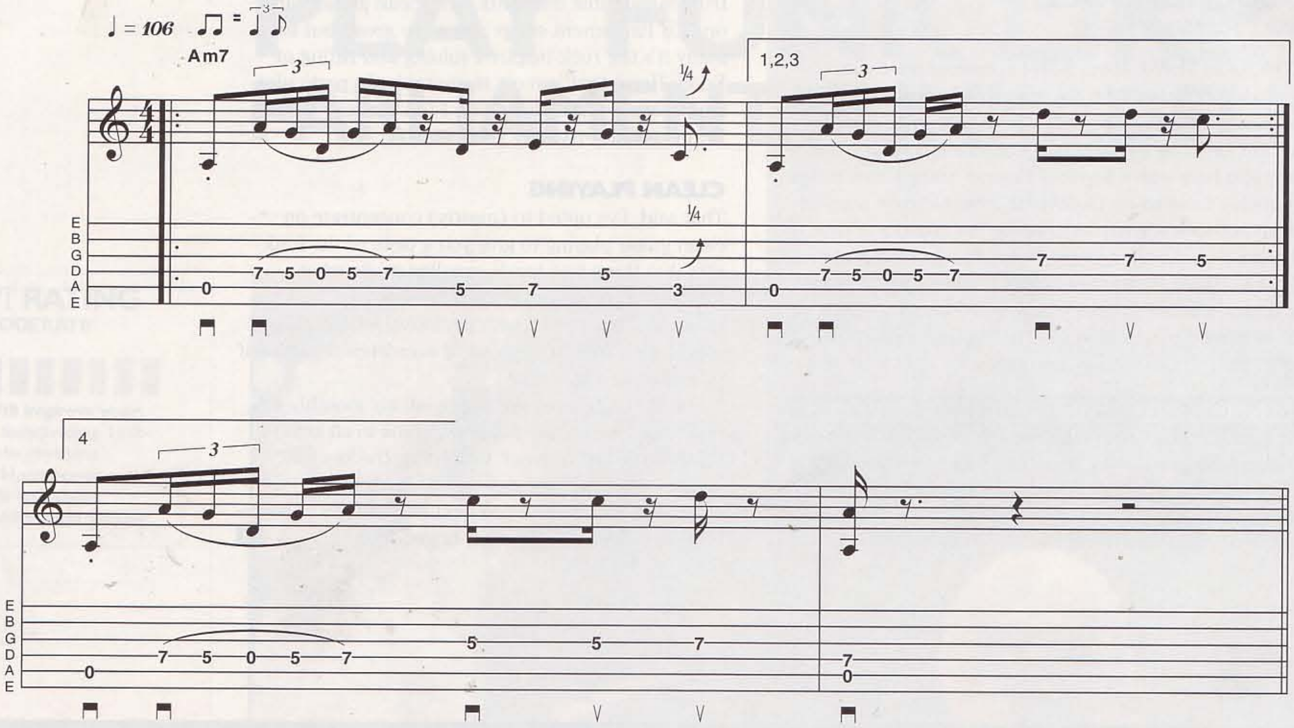
AS IS OFTEN THE CASE WITH HEAVY FUNK BANDS, a unison bass and guitar riff can make a strong focal point to a song's arrangement. Here, a bluesy A mixolydian riff (the notes in this mode are A B C# D E F# G with an additional minor 3rd, C) is syncopated and clipped for a tight sound. Remember, a note's length is just as important as its starting point if you're looking to improve your funk playing – even more so here, considering you're doubling with the bass!



HOW TO FUNK LIKE PARLIAMENT/FUNKADELIC
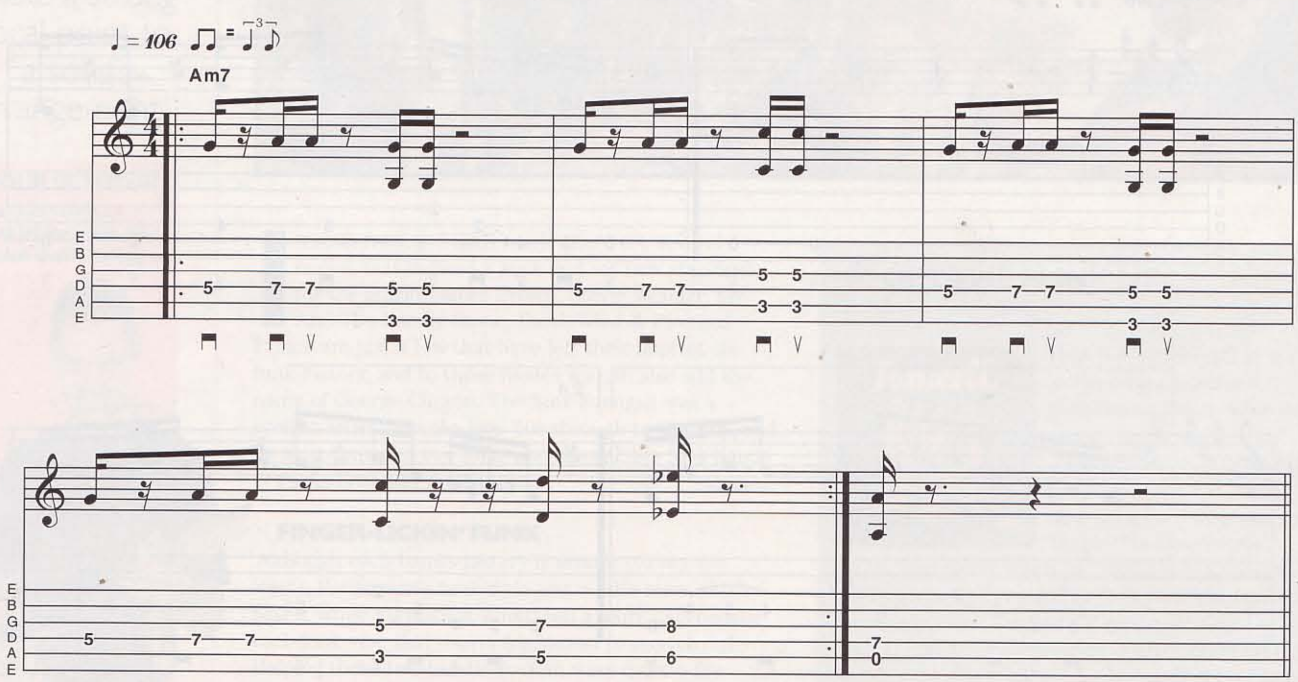
EXAMPLE 2 SYNCOPATED MINOR PENTATONIC RIFF

USING LEGATO (HAMMER-ONS AND PULL-OFFS) amongst picked syncopated notes can add a new twist to a riff. Here the inclusion of several pull-offs and hammer-ons early on creates a surprising synth-like style of phrasing. Spend time getting the timing spot on with this, otherwise it could sound like you've got your fingers in knots – not funky!
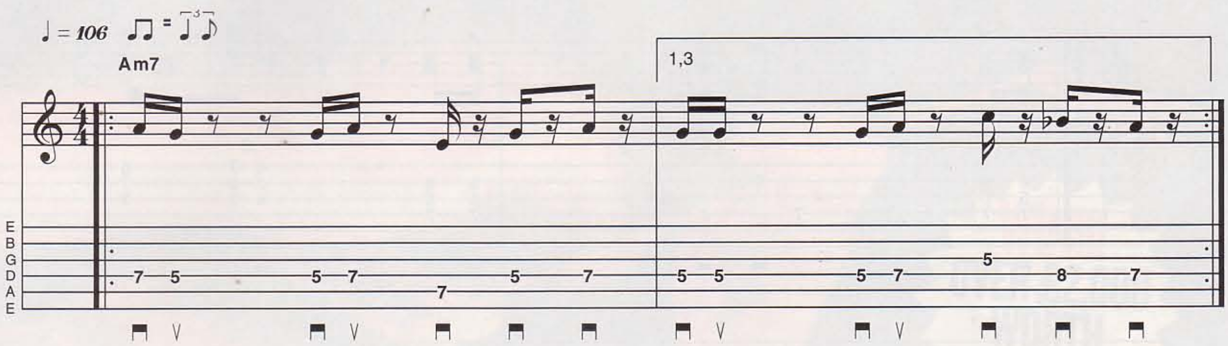


EXAMPLE 3 OCTAVE-ACCENTED MINOR PENTATONIC RIFF

THIS IS FUN AS IT USES OCTAVES to fatten up specific notes. From a rhythmic point of view, the octaves in the first three bars move the emphasis from beat 1 to beat '2&' for a more interesting 'push and pull' effect against the drums. Shifting accents like this is highly effective and a means to considerably up the 'sophisticated funk' factor. Listen to James Brown or Earth Wind & Fire for others that excel at this.
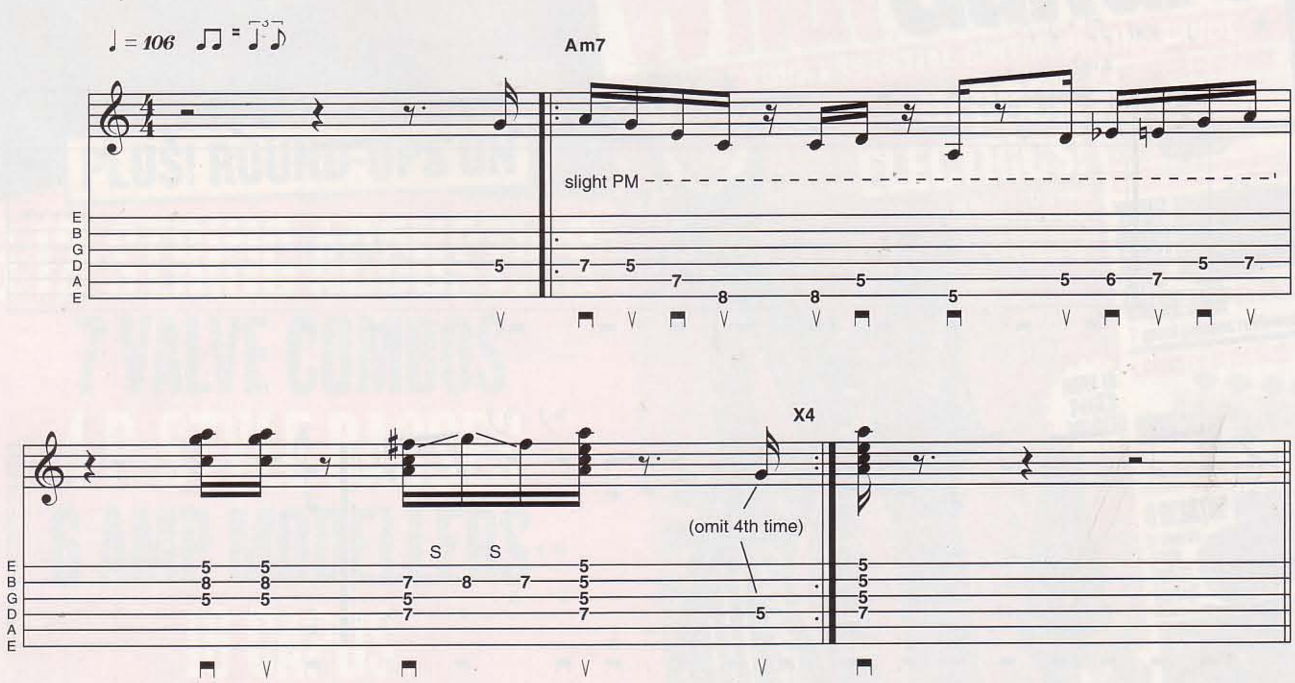


EXAMPLE 4 CLIPPED 16TH-NOTE RIFF

HAVING HAD SEVERAL JAMES BROWN musicians among the ranks, it's inevitable that Parliament and Funkadelic featured a few JB-approved rhythms. Here the rhythm played by the first four 16th notes is pure JB, but played as single notes rather than chords. With this reference to mainstay funk, the riff ventures a little outside the norm to feature a slightly ominous ♭2 (**BAR 2's** B♭ note) and a sliding hammer-on/pull-off lick in the third bar. I used fingers one and four, then slid up to use one and three to play this – but opt for whatever you're comfortable with as long as you get the required snaky results!



EXAMPLE 5 LOW RIFF PLUS SYNCOPATED CHORDS
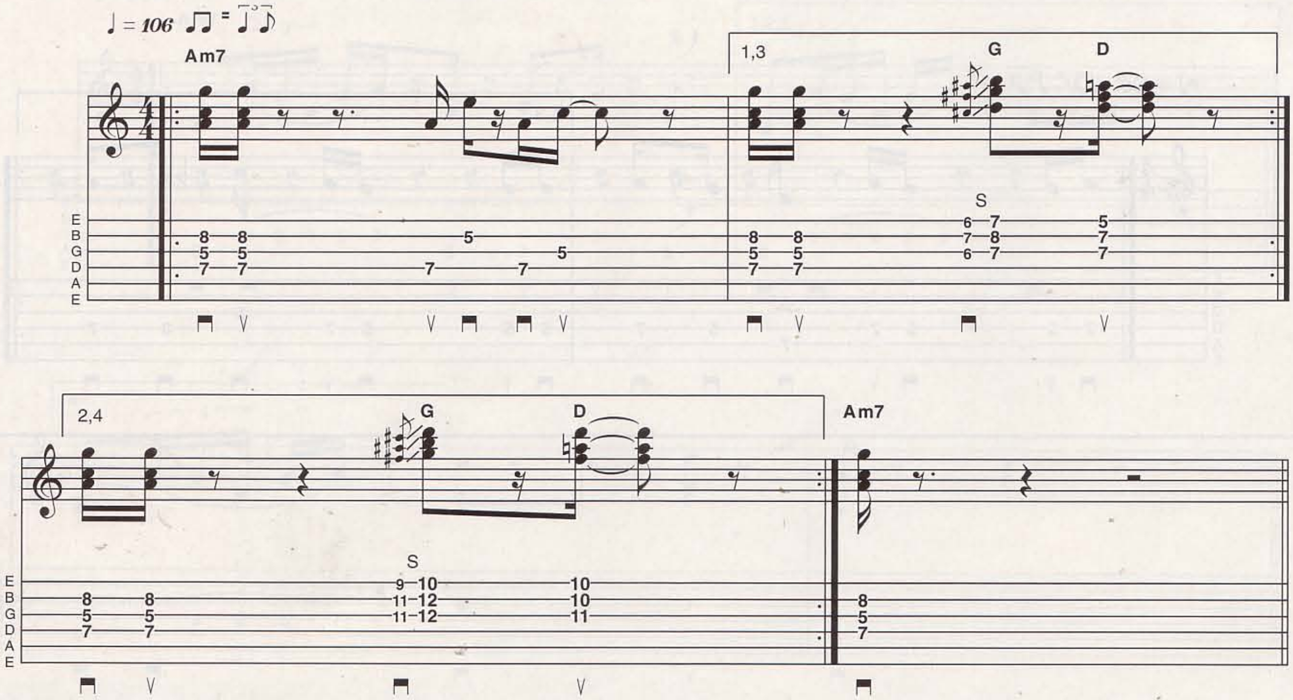
THIS TWO-BAR RIFF IS 'CALL AND RESPONSE' BASED – the low A blues scale riff is the 'call' and the high chords, the 'response'. Use slight palm muting on the single notes so they sound 'chunkier' and your fourth finger for the quick F#-G-F# slide within the implied D7 chord during **BAR 2**'s beat 3. Attempt to aim, as with all the other examples, to use the picking directions notated under the tab, because this is the most logical way to keep you in time and sounding your best.



ON THE CD TRACKS 41-42
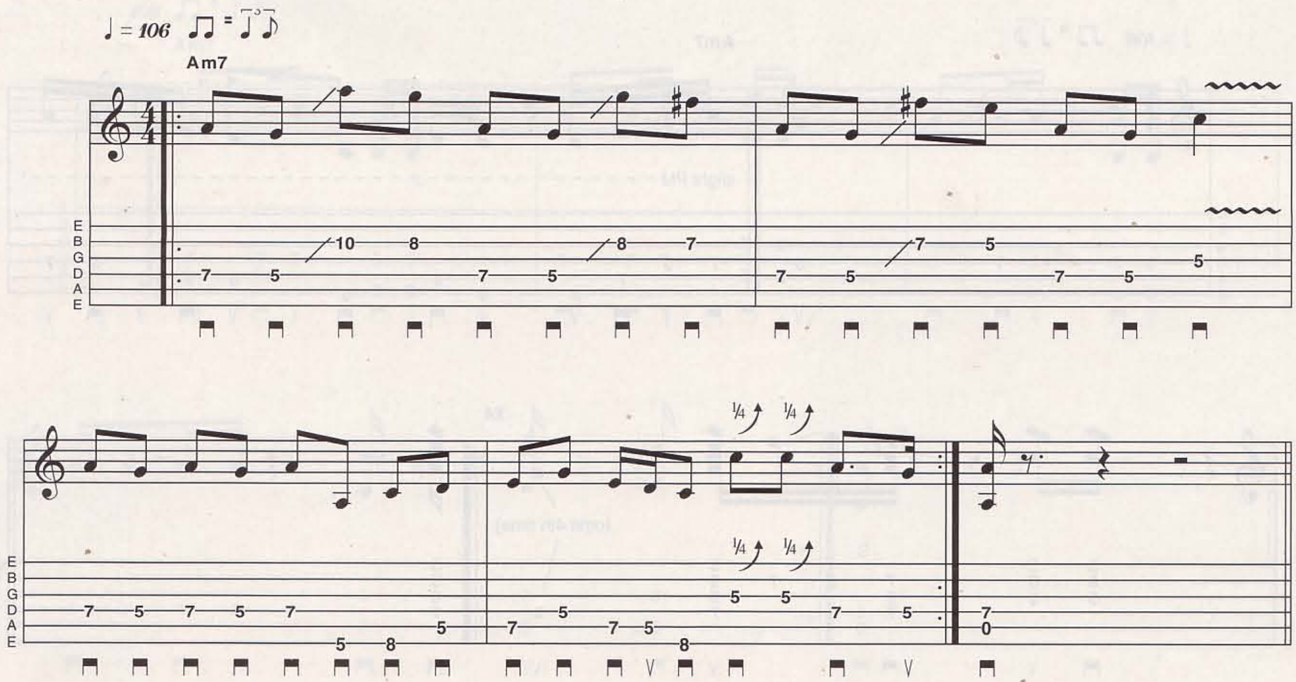
EXAMPLE 6 SYNCOPATED CHORD RIFF

ALTHOUGH THE RHYTHMS HERE ARE PRETTY FUNKY, the two chord voicings of G and D are a small glimpse into the benefits of knowing chords on three strings all over the fretboard. When this is learnt to very high levels, you get into Wes Montgomery chord/melody terrain – but as a funkster, even knowing, say, G in three voicings across the top three strings will greatly enhance your playing during a static G chord-based band groove. As always: spend the time, reap the rewards!



EXAMPLE 7 8TH-NOTE ROCK UNISON RIFF

I COULDN'T FINISH THIS FEATURE WITHOUT paying a (very) small homage to the rockier side of Funkadelic. This Hendrix-like riff (especially the wide vibrato and quarter tone 'curl' on the minor third) uses slides and slightly clipped note lengths to add attitude to the relentless 8th-note rhythm. I've suggested using all down strokes for consistent note velocity.



ON THE CD
TRACKS 43-45

43. Introduction
44. Full track
45. Backing track

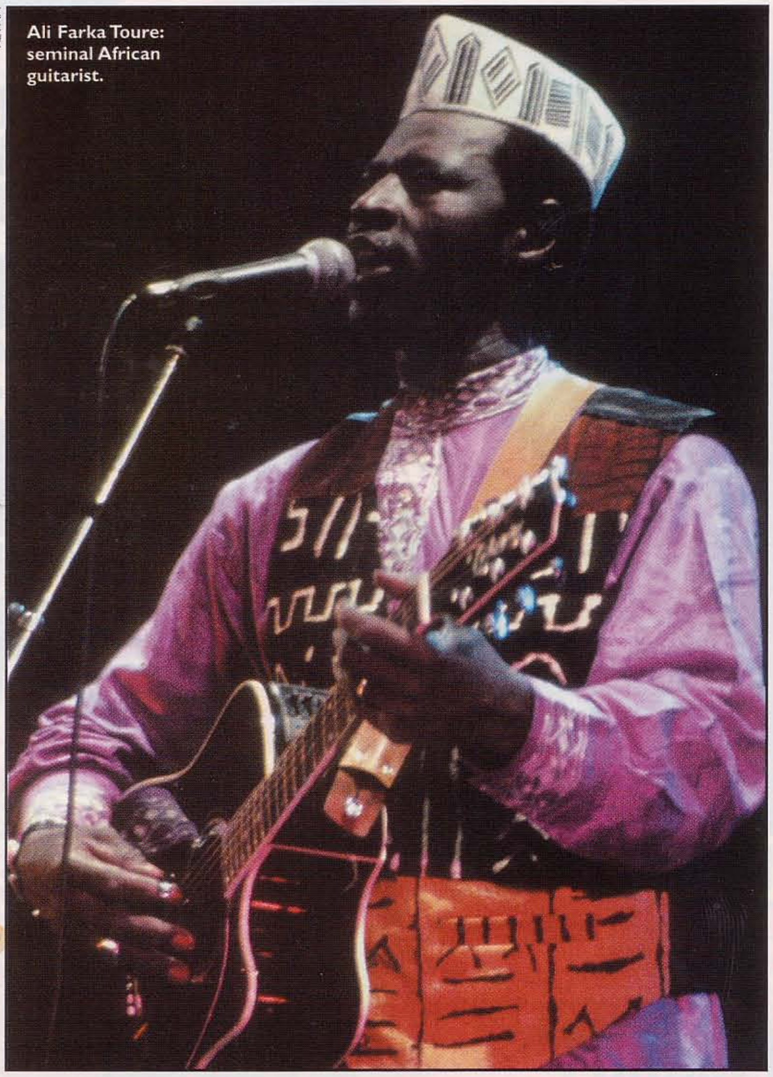
For this month's look at guitar playing from around the world, we return to Africa.

HOW TO PLAY AFRICAN GUITAR

GT RATING
ADVANCED

Will improve your:
- Alternate picking
- Upstroke technique
- Melodic sense

RETNA



Ali Farka Toure: seminal African guitarist.

"A 'diad' is just a fancy name for two notes played at the same time."

YOUR GT TUTOR
■ DAVE KILMINSTER
See p9 for more info on all the GT tutors



As usual I have tried to piece together a lesson that covers several different aspects of the chosen style, although obviously you would not expect to find all of these different sections/ techniques in the same tune. This is done for the purposes of teaching, so I'm sorry if sometimes the music sounds a little 'full-on'... I'm only trying to give you good value for money here!

Hopefully, going through this month's tune will improve your rhythm playing, work on your alternate picking, show you some new diad and triad ideas, increase your theoretical knowledge and help you pick up women/men... Yes it's that good!

DADDY DIADS

Last month's guitar part for the first eight bars was fairly active; therefore, for guitar part two (today's lesson) I decided to complement that with some spacious, tasteful diads.

In case you don't know, a 'diad' is just a very fancy name for two notes played at the same time. The two notes in question are taken from the A major scale (the tune is in A major, hence the three sharps at the beginning of the tune)...

A	B	C#	D	E	F#	G#	A
1	2	3	4	5	6	7	8/1

Which notes to take? Well I picked two notes that are actually in the chord of A major, namely C# and E. You can't really go wrong with chord tones.

In **BAR 2** I wanted a little variation, so first I moved up to the next position. At which point you may be thinking 'help'! But, with a tiny bit of theory, it is really easy. Keeping within the same key, if you move the C# up one note to D, then the E has to go up to... F#.

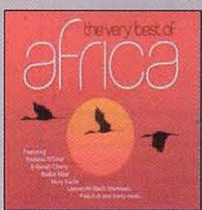
At the end of **BAR 2** I decided to move to a lower position. Again, if I move the note on the B string (keeping within the scale), to an A, then the note to play on the top string is C#. You'll notice that the two notes are always in the scale, and always the same distance apart. These are known as diatonic (in other words, all from the same scale) thirds, as they're always a third apart.

Hopefully, you'll find this process very, very useful...

SOUND ADVICE
AN AXE CALLED WAYNE

FOR THIS LESSON I USED MY VERY splendid 'Wayne' guitar, made for me by Wayne Charvel. Any generic clean tone will be improved by a dash of chorus and a little compression to keep things even.

OUT OF AFRICA
RECOMMENDED LISTENING



SOME OF YOU MAY remember the hit '7 Seconds' by Youssou N'Dour, featuring singer Neneh Cherry. However, if you want the unadulterated 'real thing' then a good compilation to get is entitled 'The Very Best Of Africa', out on Nascente records (www.nascente.co.uk), featuring the aforementioned '7 Seconds', plus another 25 tunes by some more 'household' names such as Ladysmith Black Mambazo, Ali Farka Toure and South African Pianist Abdullah Ibrahim.

especially if you want to write harmony guitar parts, or work out harmony vocals.

While playing these diads, I decided to add a little vibrato using the trem arm. Just move the arm very gently up and down for a bit of movement. It's a very subtle effect that is especially useful for long notes/chords like these.

For **BARS 9-16** I opted for a stabbing, almost ska-type rhythm using triads, again all found within the A major scale. These should all be played using up strokes as this helps accentuate the top strings, and also ensures that your down strokes are 'on' the beat. So, a down stroke on 1 (even though you're not actually playing anything, you still need to move your picking hand down, but make sure you miss the strings), and then an up stroke for the chords. The count for 12/8 is 1&a2&a3&a4&a, so graphically it looks like this:

1	&	a	2	&	a	3	&	a	4	&	a
down		up	down		up	down		up	down		up

On the '&'s' of the beat, your picking hand is a at rest, which probably feels a little lopsided to begin with, but again with a small amount of practice it will soon feel totally normal.

CROSS PICKING

For **BARS 17-24** I thought it might be nice to harmonise the part that I played last month... I had one or two people asking what picking technique I used, so this time I've also included the picking strokes.

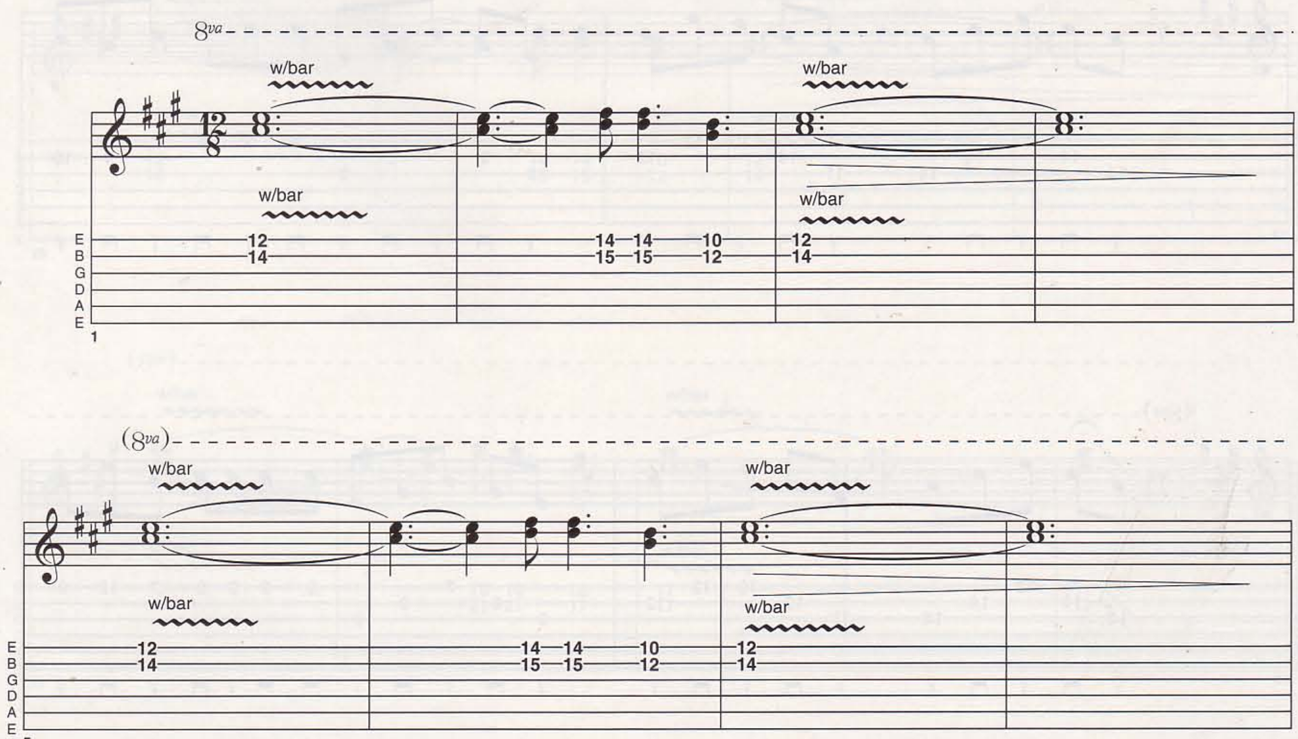
As you can see, it's all strictly alternate picking (although in this context it may be referred to as 'cross' picking, as you're picking 'across' the strings). So, because the melody starts on the second quaver of each bar, the phrases constantly start on the up stroke...

This is actually a great exercise for improving your picking in general, because it constantly works on your up stroke, which most people find is their weakest stroke. Your picking will only ever be as good as your weakest stroke and, like a long distance runner with one leg stronger than the other, if you don't get the two strokes (fairly) evenly matched, then you'll be running around in circles. As always, gently does it... remember, there's no rush. GT

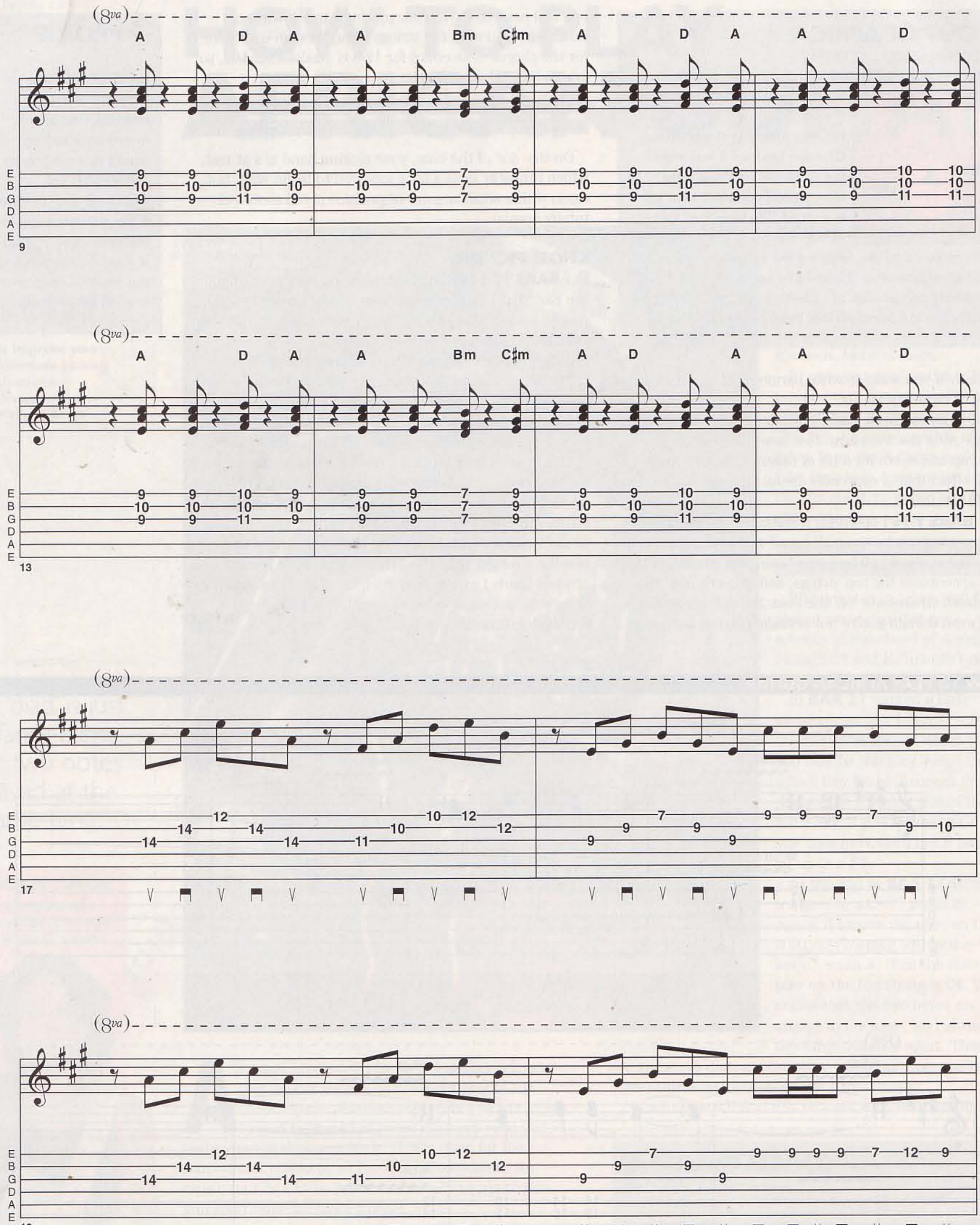
PRO TIP

BARS 17~24 make an excellent picking exercise. Find a metronome setting where you can play it comfortably (no mistakes!) and then give it five minutes a day for the next week or so and see how much you can improve upon your original bpm setting.
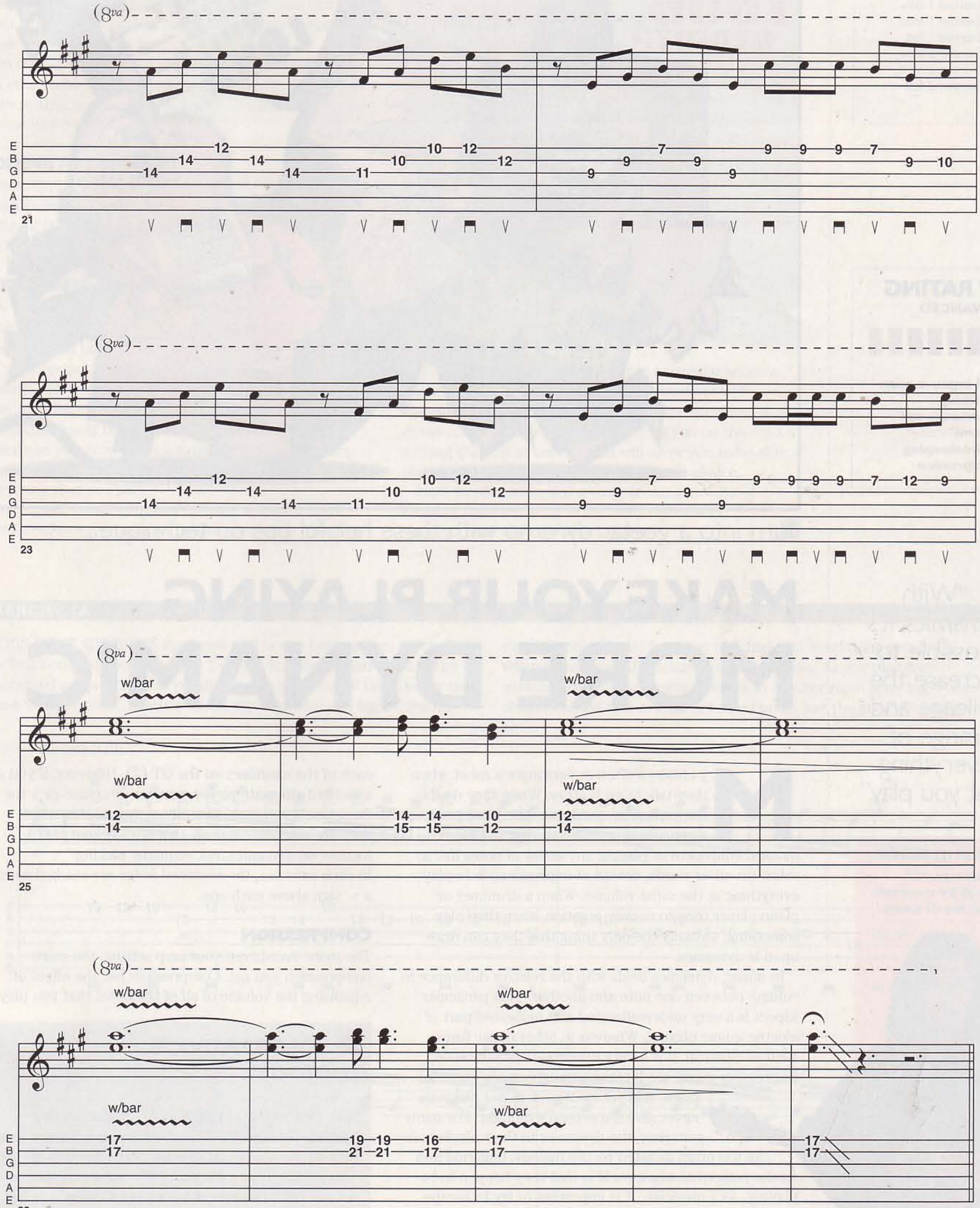
HOW TO PLAY AFRICAN GUITAR



HOW TO PLAY AFRICAN GUITAR ...CONTINUED



HOW TO PLAY AFRICAN GUITAR ...CONTINUED



The Guitar Gym

DYNAMIC PLAYING

GUITAR GYM

ON THE CD

Tracks 46-52

- **46.** Introduction
- **47.** Exercise 1 slow
- **48.** Exercise 1 med
- **49.** Exercise 1 fast
- **50.** Exercise 2 slow
- **51.** Exercise 2 med
- **52.** Exercise 2 fast

GT RATING

ADVANCED

Will improve your:
- Picking
- Accuracy and control
- Timekeeping
- Expression

DAVID LYTTLETON



Turn into a geetar dynamo with these helpful tips on technique...

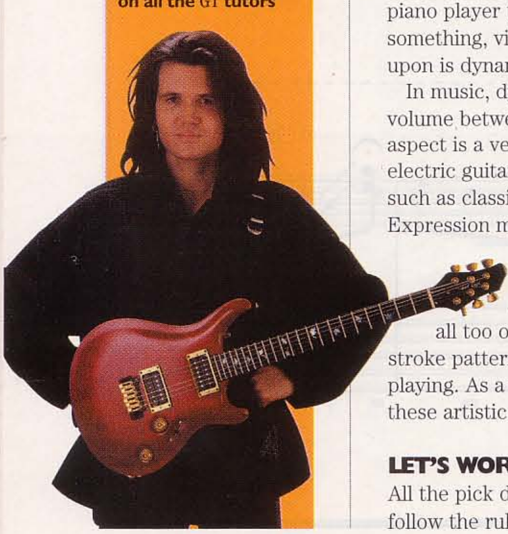
MAKE YOUR PLAYING MORE DYNAMIC

"With dynamics, it's possible to increase the mileage and range of everything that you play."

YOUR GT TUTOR

SHAUN BAXTER

See p9 for more info on all the GT tutors



My children often impersonate a robot when they talk to each other. When they do this, they speak in monotone (the same pitch) at a consistent and unwavering volume. The musical equivalent of playing any series of notes like a robot (in other words, devoid of expression) is to play everything at the same volume. When a drummer or piano player tries to convey emotion when they play something, virtually the only thing that they can draw upon is dynamics.

In music, dynamics deals with the relative difference in volume between one note and another. This particular aspect is a very underestimated and neglected part of electric guitar playing. Whereas in other music forms, such as classical, it is a very important consideration. Expression marks are littered throughout any classical piece, and yet most rock guitar players never give it a second's thought. For many guitarists, the dynamics in their playing are all too often dictated by the melody, fingering and stroke pattern of whatever it is that they happen to be playing. As a musician, it is important to try to escape these artistic constraints, and regain control.

LET'S WORK OUT

All the pick directions shown in this month's workout follow the rules of economy picking: this is how I played each of the exercises on the GT CD. However, if you are a diehard alternate picker, you can alternate-pick the exercises if you wish; just follow the accents where they are marked. After all, this is a workout that focuses on dynamics, not economy picking.
In each exercise, the accented notes are marked with a > sign above each one.

COMPRESSION

The more overdriven your amp setting, the more compression you get. Compression has the effect of equalising the volume of all of the notes that you play,

SOUND ADVICE

PINK DYNAMITE

FOR THIS MONTH'S WORKOUT, I used my pink Japanese Fender '57-reissue Strat, which is fitted with the Kinman 'blues/rock' set pickups. This went through the 'OD-2' channel of a Marshall JMP-1 valve programmable preamp (with the 'bass shift' on) and a Palmer speaker simulator. The JMP-1 was on the following settings:

Vol	Gain	Bass	Mid	Treble	Presence
12	8	6	-2	5	4

thus reducing your dynamic range. This means that a clean (undistorted) guitar has a much larger dynamic range than a distorted one.

On the GT CD, I used a semi-distorted setting so that you could hear the quiet notes more clearly. If I used a clean setting, you probably wouldn't be able to hear the unaccented notes at all.

ADDING ACCENTS

Personally, I find it easier to add accents to a picking action (which is mainly wrist orientated) with an extra twitch of the pick using the thumb and first finger of my picking hand.

KEEP CONTROL – ADD VARIETY

This workout should take your picking up to a new level, because it will demand a level of control and attention to detail that will be new for a lot of you.

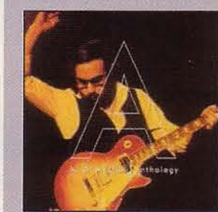
It's interesting how, by superimposing different rhythms (as we've done in this workout), it's possible to make an otherwise straightforward sequence into something almost unrecognisable. This should start to indicate to you how, by experimenting with dynamics, it's possible to increase the mileage and range of everything that you play.

Remember, these exercises are only a start. I don't want to enforce my taste on people, by saying: "You have to play these sequences, with these particular accents." Rather, the exercises in this month's workout will hopefully get you to start to focus on the question of dynamics in general, as well as setting you on the road to gaining the sort of control that will allow you to be able to play anything with the accents of your choice.

Next month, we're going to be looking at ways of crossing from string to string using right-hand tapping. Until then, keep practising. GT

DARING DYNAMICS

RECOMMENDED LISTENING
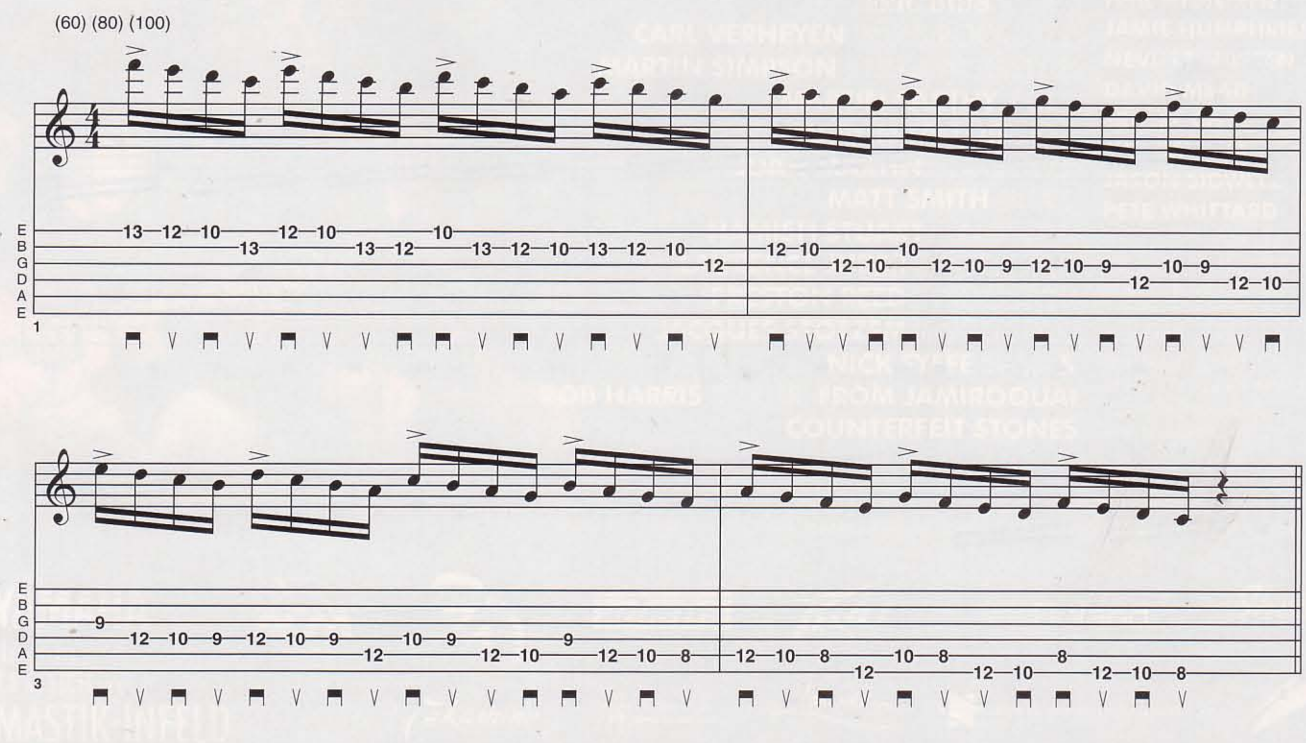


There are plenty of inspiring players who use dynamics in this fashion. Steve Morse (solo and with Deep Purple) is well-known for his use of dynamics with both clean and distorted tones and you could also listen to Steve Vai, (Dream Theater's) John Petrucci and cult shredder Shawn Lane. Latin fusion player Al DiMeola is another must-hear player.

TOP PICK

- **Al DiMeola** 'Anthology'

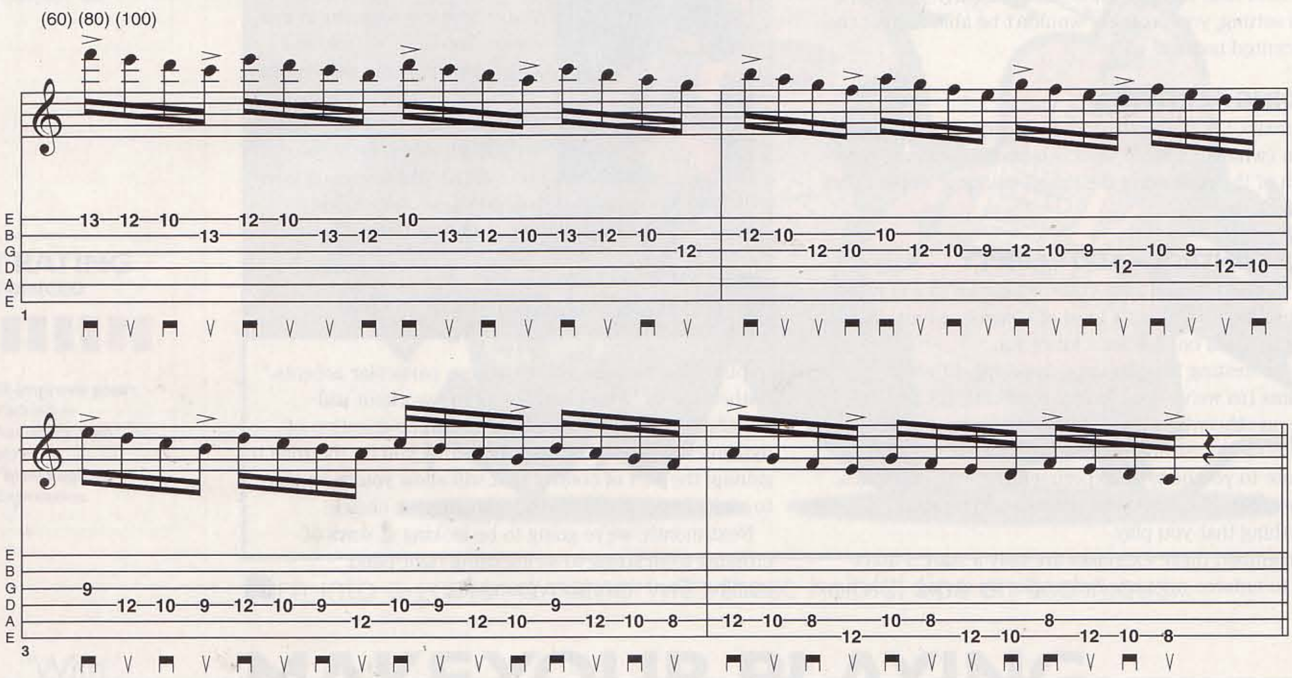
EXERCISE 1A

THIS FIRST EXERCISE conforms to this one-beat pattern (16th notes = four notes on each beat): 1 2 3 4. You should aim to make the accented notes as loud as possible, while reducing all the other notes to a whisper pitch. In other words, try to produce as big a dynamic range as possible. At first, you may find that everything gets loud when focusing on the accents, and vice versa. As you play each exercise, imagine someone standing in another room listening. They should only be able to hear accented notes, not the ones in between.
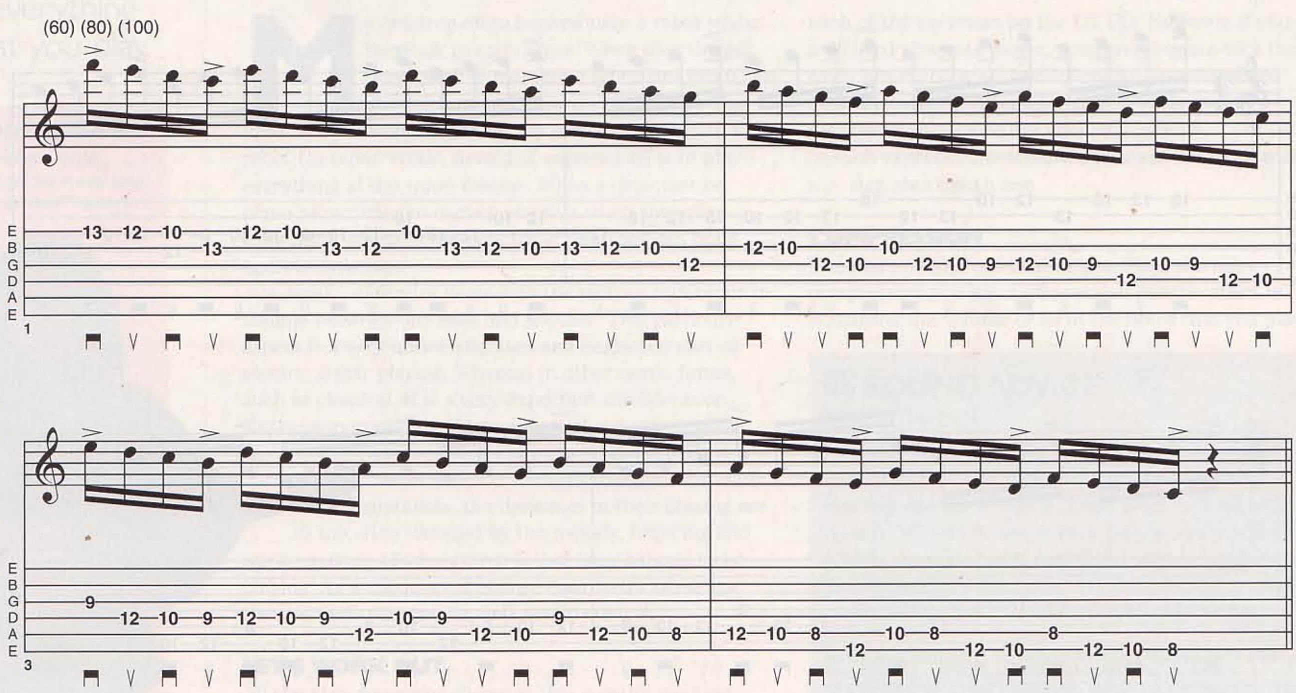


EXERCISE 1B

THIS EXERCISE FOLLOWS A REPEATED accentuation pattern that is two beats long: 1 2 3 4 1 2 3 4. Here, the second accent, placed on the last 16th note of the first of the two beats in this pattern, means that you have to show restraint for the note that immediately follows it. If you isolate and repeat the first eight notes of **EXERCISE 1B**, the second accent (C) is on a weak beat, and is followed by an E note, which, melodically, is higher in pitch: placed on a down beat and played with a down stroke, thus forcing you to emphasise it. Most will find it revealingly difficult to avoid stressing this E note – even though we are dealing with a basic aspect of music here, emphasising my earlier point that accent placement is dictated more by melodic and physical ease, rather than musical deliberation.
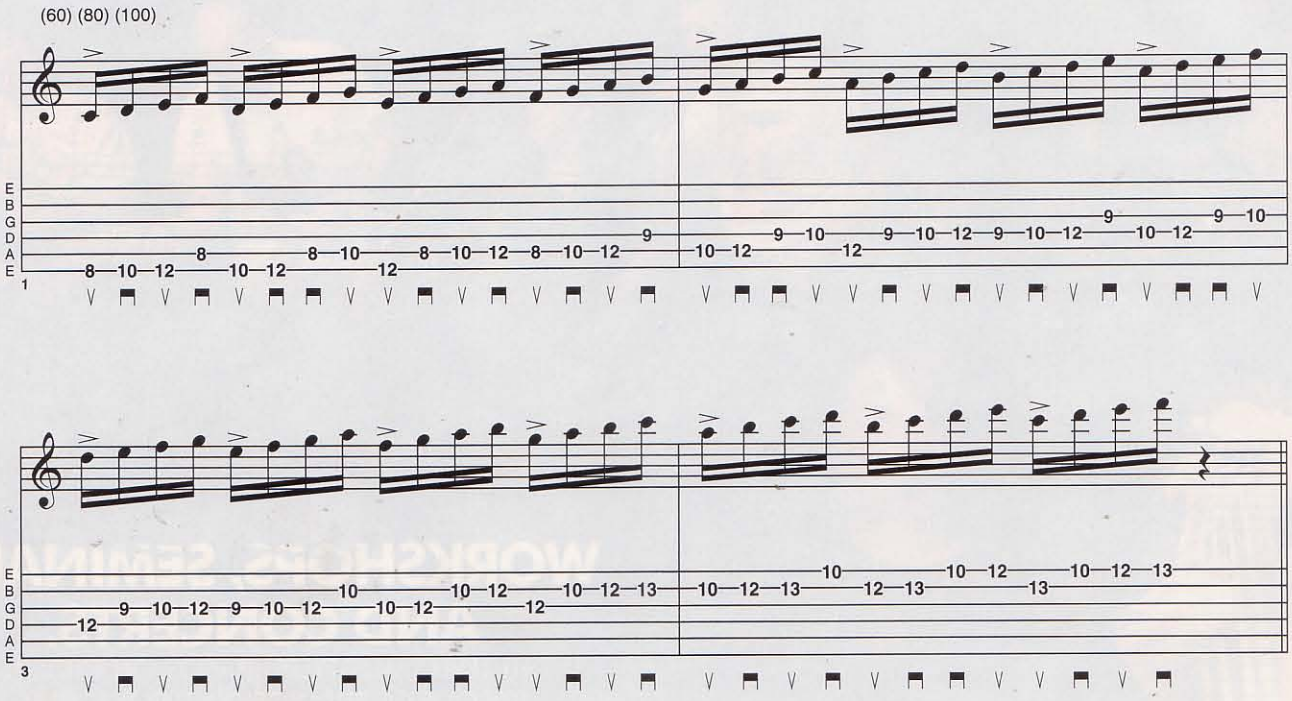


EXERCISE 1C

THE REPEATED accentuation pattern in this exercise takes a whole bar to complete. 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 Here, there is a succession of offbeat accents, followed by a note that is higher in pitch; on the down beat and played with a down stroke – making this exercise more difficult than the previous one.
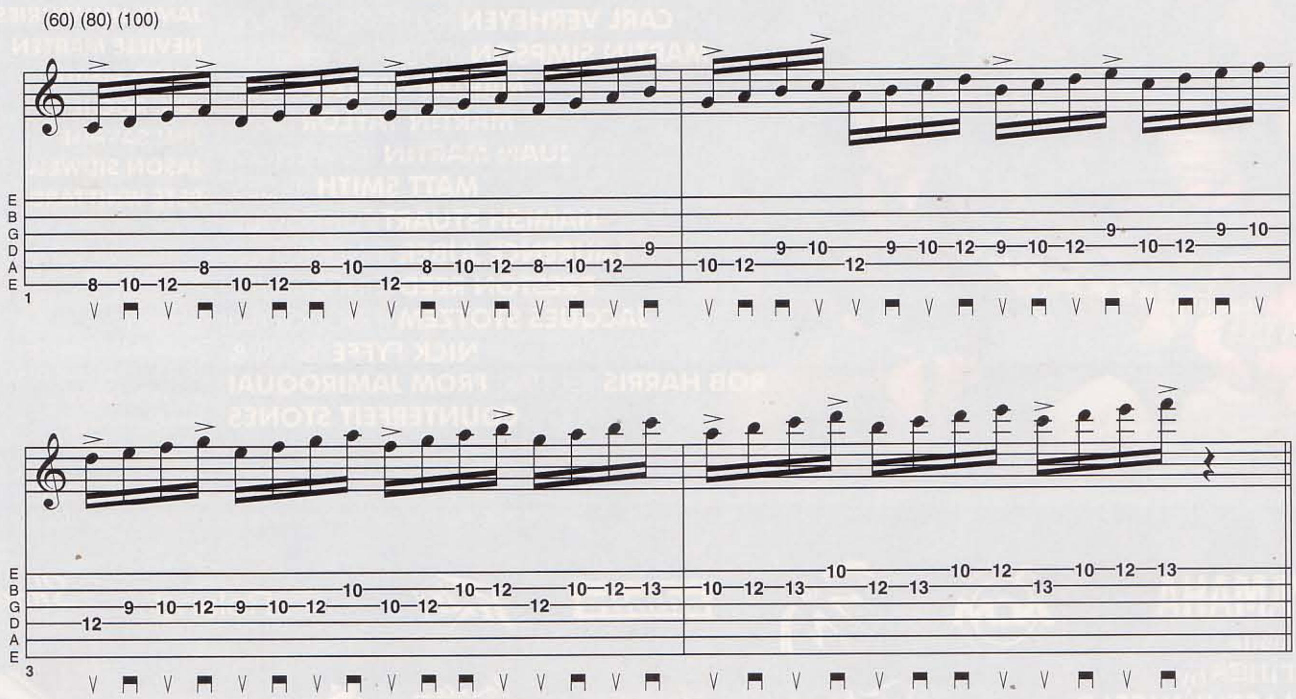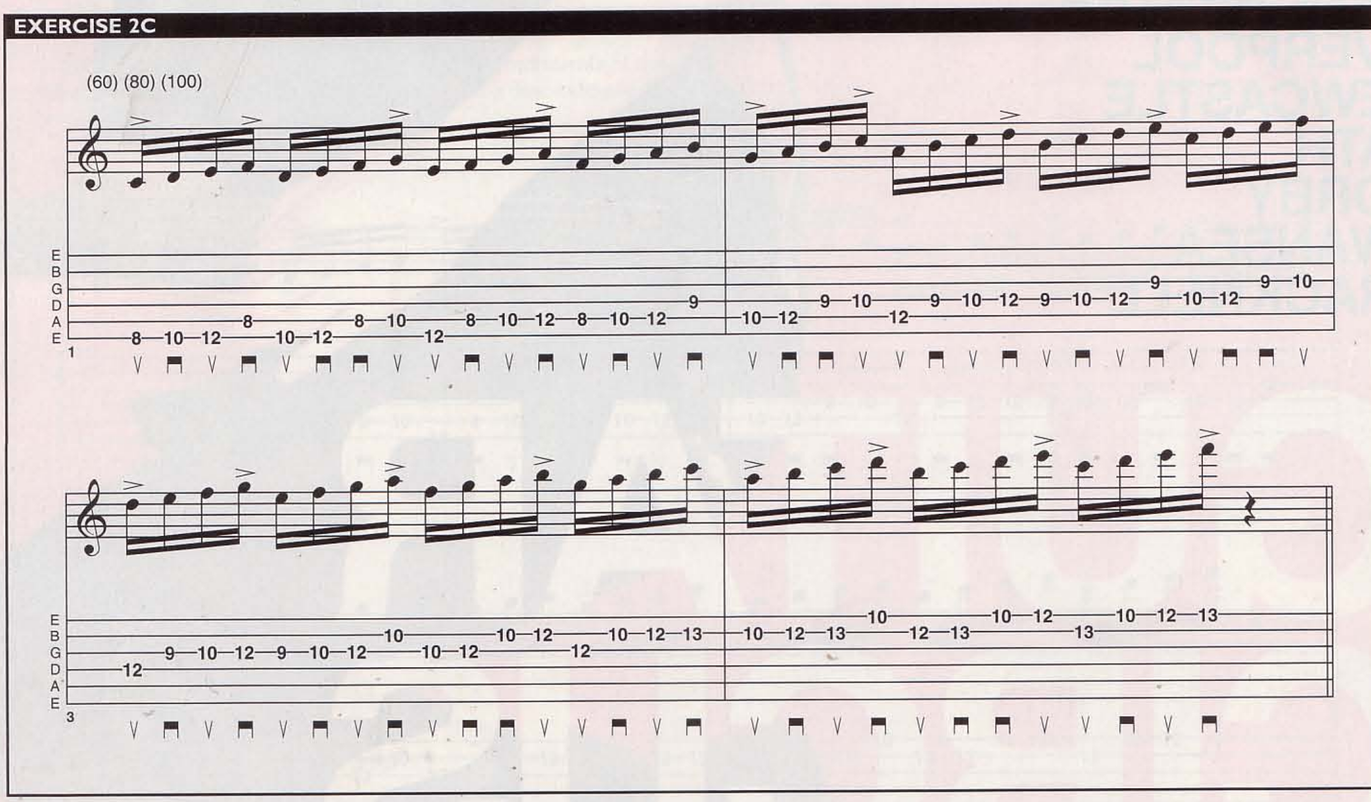


EXERCISE 2A

THESE THREE EXERCISES (2A, 2B, 2C) are the equivalents of the previous three, only this time they are applied to a descending scale sequence of four.



EXERCISE 2B




EXERCISE 2C
(60) (80) (100)